

THE ETUDE.

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[For THE ETUDE.]

IMPROVEMENTS NEEDED IN WRITING MUSIC.

THE GRACE NOTE; THE MORDENT; THE SIGNATURE; THE ACCIDENTAL; THE HALF AND QUARTER REST; THE REPETITION SIGN; THE NOMENCLATURE OF MUSICAL EXPRESSION.

THE GRACE NOTE (ACCIACATUR).

The grace note in our present sheet music is found under three different forms: without a tie (*f*), with the tie following it (*f*), and with the tie preceding it (*f*). The latter form occurs but rarely. It would be desirable that composers could come to an agreement. The first two forms are frequently used without discrimination. The tie indicates the time when to strike the grace note. When following the grace note, it should be borrowed from the following principal note; when preceding it, it should be taken from the preceding one. The majority of players, however, borrow the time from the preceding principal note. Therefore, I propose that in that case authors should use it without any tie. If the grace note should be played like in classic music of the eighteenth century, by borrowing the time from the following note, the tie should be attached to the right-hand side of the grace note. The crossing of the grace note should never be omitted, as otherwise it becomes a long grace note, an appoggiatura.

THE MORDENT.

This sign formerly used to be written in two different ways (*œ* and *∞*). One way the player commenced with the upper note, the other way with the lower. This discrimination has been entirely lost in the course of time. It is to be wished that it could be restored by using again both forms.

THE SIGNATURE.

Whenever the signature changes, it is customary to cancel first the old signature by naturals before indicating the new. Although correct, it takes up space which could be saved. The double bar is sufficient to attract the attention of the prima vista player, and the new signature is all that is needed. It is easier to read \parallel^{\sharp} after a part in E flat than $\parallel^{\sharp} \parallel^{\flat}$; or, worse still, as I found it often, $\parallel^{\sharp} \parallel^{\flat}$.

The reader knows the key by the shape, not by the number. The signature of E and A flat major form a square, that of E flat and A a triangle. The form \parallel^{\sharp} is also like a triangle, and may be easily mistaken for E flat. If, however, the signature should change to G major or A minor, it would be necessary to place the naturals before the double bar: $\parallel^{\sharp} \parallel$.

THE ACCIDENTAL.

Here the universal rule, and the only rule, is, that the power of an accidental does not extend beyond the measure in which it occurs. This is all sufficient for the ready reader. But to please careless readers, we often find the same note repeated in the next measure, which,

by that rule, is restored to its diatonic form again, furnished with an accidental for fear the player might forget the rule. This is embarrassing to a good player and spoiling an indifferent one. Even if the last note in a measure which has been raised or lowered by an accidental is tied to the same note (the first) in the next measure, the accidental should be repeated after the note, as is frequently done, omitted (on the strength of the tie). The only exception that may be tolerated is when in the same measure the same letter occurs in a higher or lower octave of which one has been raised or lowered—that the other, the diatonic letter, may also be provided with the respective natural, flat or sharp according to the signature.

THE HALF AND QUARTER REST.

There exists an incongruity in the use of the whole and half rest. While the whole rest may be used for the length of the whole measure and thus stand not only for four quarters in common time, but for six in $\frac{3}{4}$, or for three in $\frac{3}{8}$ time, the half rest does not share this privilege. Why does it not? The quarter rest has, in course of time, assumed three very different forms, viz.: — , — , and — ; all three are used in modern publications. Why not agree on one? I should propose the — . The — is not characteristic enough to discern it from the eighth rest; the — is more convenient for manuscript. The dot should never be used after rests.

THE REPETITION SIGN.

There are also two forms used indiscriminately. This should not be: the — should be used for the repetition of the whole measure; the — for that of a single group of notes.

THE NOMENCLATURE OF SIGNS OF EXPRESSION.

The Latin language has been made the medium of cosmopolitan intercourse, later the French, then the English. The language for expressing musical sentiments has been the Italian: *f*, *p*, *cresc.*, *dim.*, *Allegro*, *Adagio*, etc. But nowadays we meet with French, German and English words in connection with the Italian. Can that be called an improvement? Can we dispense with the Italian and use only French, German and English words? If you have the Italians in their publications use the Italian exclusively, the Germans the German and the French the French? I think the Italian would be sufficient for all purposes in an art which is eminently cosmopolitan! That these remarks do not apply to title pages or to the translations of the text in songs is obvious.

E. VON ADELUNG.

MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. HELEN D. TRETTBACH, Box 2920, New York City.]

HOME.

The first grand concert of the American Conservatory of Music, Chicago, was given on October 19th. Among the performers, consisting of the faculty of the Conservatory, was Mr. August Spanuth, pianist, who was heard in Liszt's E flat concerto, "Nocturne," Chopin, and "Waltz," Strauss-Taubig.

The Masin Concert Company will open in Norfolk, Va., on October 24th.

A SPANISH opera troupe, organized in Madrid, will arrive at San Francisco in January, 1889, and intends traveling through the country. Mr. Marcus M. Henry manages the company.

MORITZ ROSENTHAL, the Viennese pianist, will make his American debut in Boston on Nov. 9th. Mr. Rosenthal will play Liszt's "Don Juan," Fantasie, and Walter Damrosch is to conduct the orchestra.

On Wednesday, Oct. 17th, the New York musical season was opened by an orchestral concert under Mr. Van der Stucken's direction, the first of his series of four matinees to be given at Chickering Hall during October and November. Miss Adelle Hubbard, Miss Marie Groehl and Messrs. Richard Hoffman and Michael Banner, the soloists.

The New American Opera Company, under Gustav Hinrichs, has closed a season of unusual success in Philadelphia, and is now on the road. New York is to be overlooked this year by Mr. Hinrichs' troupe, whose performances have well merited the great appreciation bestowed upon them by Philadelphia audiences during its long season in that city.

The Metropolitan Opera House (N. Y.) German Opera Company will give a two weeks' season both in Boston and Chicago, on a tour of opera in Philadelphia, and four performances in Milwaukee.

The clavi-harp—a harp with a keyboard—is to be used in London orchestras next winter.

The first of a series of subscription concerts given by Anton Seidl will take place at Steinway Hall, New York, on Nov. 10th. Master Fred. Kreisler, the young Vienna violinist, will then make his American debut in the Mendelssohn Concerto, and Conrad Aursorge will play the "Wanderer" Fantasie, Schubert-Liszt.

The historical and analytical notes explanatory of the programmes of the Boston Symphony Concerto this season are compiled by Mr. G. H. Wilson, the musical editor of the *Boston Traveler*.

MRS. SARA HENSHYR EDDY's professional pupils appeared at a concert in Chicago on October 9th. They were assisted by a number of organists, pupils of Mr. Clarence Eddy, the well-known organist.

FOREIGN.

MR. PATTI has again settled down in her beautiful castle, Craig-y-Nos, and is entertaining numerous guests, among others Miss Kitty Berger, the zitherist.

THE Berlin Richard Wagner Society will give a grand Wagner concert at the Philharmonic on Nov. 6th. Prof. Carl Klindworth will conduct the orchestra, and Moses Malten and Marianne Brandt will be the soloists.

RUBINSTEIN is composing another opera. He calls it "A Walpurgis Night."

RUBINSTEIN gives lectures this winter, as usual, on piano-forte literature, illustrated by musical examples of the styles of the various masters.

PARIS is to have a Wagner theatre. Lamoureux, after having considered the plan with the Wagner family during his visit to Bayreuth last summer, intends building a theatre (seating about 400 persons) upon some of his own property situated near Paris. It will be a private theatre and devoted exclusively to the performance of Wagner's works, including portions of "Parsifal." This work has also been translated into French by Victor Wilder.

AN opera by Rubinstein, "The Merchant of Moscow," written in 1880, will be given for the first time at St. Petersburg next winter.

THE pianist, Sally Liebling, opened a New Conservatory of Music in Berlin on Oct. 1st. Instruction will be given in all branches of music.

TITO RICORDI, the celebrated Italian music publisher, died at Milan in September, aged 77 years.

EDOUARD REMENYI, the violinist, residing at Cape Town, South Africa, is in excellent health and doing well.

JOHN ELIA, the well-known English musician, died in London on Oct. 4th, aged eighty-six years. He was the inventor of the analytical programme.

THE Dresden Philharmonic Concerts will this year be conducted by Moszkowski and Richard Strauss, instead of Louis Nicodé, as heretofore. The above artists will alternate with Conductor Schroeder, of Hamburg.

SOPHIA MENTER will make a tour of France, England and Russia next winter, and will also play in Germany.

TEN symphony concerts are to be given at Berlin under Hans von Bülow's direction. Also, a series under Arthur Nikisch, at which Mmes. Menter, Esipoff and Malten and Arthur Friedheim will be heard as soloists.

The greatest living pianist, Rubinstein, said to me about two years ago, that "nature had done so much for him that he could probably do with as little piano practice, comparatively, as any man living." But here we meet a remarkable human organization, an individual in whom all the physical and intellectual essentials for a great pianist are combined by nature in an eminent degree, and forming one of those phenomenal exceptions which prove that mediocrity is the rule.—J. BROTHERHOOD.

How divine is the vocation of art! Where everything else appears almost repulsively empty and shallow, the reality of art seizes our innermost heart so thoroughly, and so takes us away from country, town, nay, from earth herself, that it acts like a real blessing of God.—F. MENDELSSOHN BARTHOLDY.

WOMAN AS A MUSICIAN.

BY E. E. AYRES.

Kunkel's Musical Review calls attention to the fact that a very large proportion of the graduates of the New England Conservatory of Music are ladies. Of the graduates of last session in the department of piano, there were twenty-five ladies and only three gentlemen, in voice twenty-nine ladies and three gentlemen, and in organ four ladies and three gentlemen, or altogether fifty-eight ladies to nine gentlemen. The *Review* states that the disparity is even greater in the Western conservatories. And then the following comment occurs: "Such a state of affairs is all but encouraging to those who would like to see America numbered among musical countries, for it demonstrates that, even in musical Boston, music has not yet reached the position of a serious study worth of the attention of men. It is still, in the estimation of the fathers and brothers of the fair graduates, a pastime, an accomplishment for young ladies, or a means for the fair sex of making a livelihood, if necessary, in a rather genteel manner—and nothing more. Evidently, even in cultured New England, even in the home of Emerson, the material is still a synonym for the practical. So long as that remains the fact throughout the United States, so long will the United States occupy a secondary place in the world of music."

We are not disposed to take quite such a gloomy view of the simple fact that the gentlemen are in the minority. In the first place, it seems to us that, in the natural and right order of things, women should outnumber men the world over in the pursuit of the beautiful. It is strange that men should ever have thought otherwise. Woman is by nature more susceptible to spiritual influences and more ardent in her love for the soul of art than man. It seems trite and commonplace to make the statement, "But why have they done so little in music?" Ah, it is a difficult question to answer, and the metaphysicians may take up the problem at this point and rack their brains over the perplexing question.

In the meantime, however, while they are "burning the midnight oil" and evolving the laws of "the eternal fitness of things," let us amuse ourselves with a little anecdote. Perhaps it has been in print before: Once upon a time there was a great king, and his name was Charles the Second. Being a very lucky man, he managed to catch a fish. But the fish caused the kingdom more pain than pleasure, for soon the world was startled with the wonderful question: "Why does a gallon of water weigh no more when the fish is inserted, than before without the fish?" Finally, however, some eccentric and cranky investigator decided to weigh the water for himself, and found the difficulty to be one of theory and not of fact.

The foregoing story reminds us that it is just possible that the question which we have so willingly relegated to the philosophers concerning woman's inferiority in the musical world, might appear in somewhat of a different light if the facts were investigated. It is truly difficult to account for the sad inferiority of woman in the musical world. But is it necessary to explain it? Would it not be better to ascertain first whether or not the inferiority exists?

1. Woman has never composed much good music. Some would say that not one composer can be named among all the music-loving fair sex. This would certainly be true, if we exclude all save about a score of the greatest names. Among the first twenty great names on the list, no woman's name could be written. Indeed, even among the lesser lights her name has never once become very prominent. But is it fair or just to say that, inasmuch as she never has composed any great music, there is good reason to suppose that she never will? Surely the history of mankind does not justify us in arriving at such a conclusion quite so hastily. Doubtless there were those who declared, arguing from the same standpoint, twenty years ago, that no woman would ever take rank with Dickens and Thackeray in fiction; and yet George Eliot had already earned the honor now so freely accorded to her. Surely we may

as reasonably expect some woman of genius to dazzle the world with her sonatas and symphonies.

2. Musical talent and ability may be manifested not only in the field of composition, but also in interpretation. Composers do much to make the world musical; all musical enthusiasm might subside entirely if, now and then, a great creative genius did not arise. But the educative influence of the artist who unfolds the hidden beauties of the printed page, is not to be despised. Written music is a wholly unintelligible language to the multitude. But an interpreter comes, and, lo! the language is clear and full of meaning. Even the most modest pianist, possessing the most insignificant skill in playing, may yet be a moulding force of no small value in the educational development of the country. The girl who can play nothing more difficult than Mendelssohn's "Consolation," and whose repertoire is altogether not more than a dozen pages, may yet do a great musical work in her community. How can we estimate the value, therefore, of those whose pianistic genius has placed them among the leaders in musical circles?

It may safely be claimed that woman is capable of the highest success as an interpreter. The list of the great pianists of the fair sex is swelling into large proportions. A goodly number of the very best piano-players of America, to-day, are among the women. Are they not advancing the cause of musical culture?

Of course we do not charge the *Review* with any intention to sneer at the tendency to give woman the higher educational advantages; on the contrary, we are confident that no disparagement of woman's ability was intended. But we think it is rather a source of encouragement, that so many of the cultivated women of America are devoting their energies and talents to music. Not so many of them will be likely to drag their banners in the dust for the sake of popular applause. Woman is more steadfast than man, she yields to the demand for a low art-standard more reluctantly than man; she is more enthusiastic, and thereby carries with her more of sympathy, and enlists more followers; she is less sordid, and may be expected to fan the flame of devotion to her art eternally; she is less selfish, and, therefore, she will sacrifice more for the cause of truth, and labor more faithfully for a high ideal.

In reality, the proportion of men who study music in America is largely on the increase, and the interest in music of the highest order is everywhere in America growing more intense. The advance made in the past twenty-five years is simply wonderful. America, of course, cannot claim to be the most musical country in the world; but we insist, that the present tendencies do not justify the assertion that America will always occupy "a secondary place."

Fifteen years ago the successful *Journal of Music* could hardly afford to publish a composition of higher grade than Wyman's "Silvery Waves," while now, in the good year 1888, almost every music journal in the land, of any significance whatever, is devoting its columns to the better class of music; and even in some of the least important of them such names as Moszkowski, Scharwenka and Nicodé, are frequently represented in their music pages. The people demand the best. Is it not an indication of progress?

One more word concerning woman and her relation to musical culture. Germany is acknowledged to be a musical country, surely not second to any. Yet the number of men in that country who make a special study of music, is not by any means so large as the number of women. No small proportion of the musical intelligence in Germany is represented by the women. And it is reasonable to conclude that when women shall become as free in Germany as they are in America to choose for themselves a calling, and receive as much encouragement to individualize themselves, the proportionate number of musicians among them will be greatly augmented.

The denial of certain concessions may prove courage, but not at all times wisdom.—FERDINAND HILLER.

Music should strike fire from the heart of man and bring tears from the eyes of woman.—BERTHOVEN.

THE MELOGRAPH AND MELOTROPE.

At the meeting of the Franklin Institute of this city on Oct. 16th, there were exhibited several inventions which are sure to become of practical use in music. They are intended to record any music played upon the piano, and also for reproducing the same mechanically on the piano. They are separate instruments; the former is worked electrically, the latter, as the name would indicate, is moved by a wheel.

The performer plays upon the piano in the usual manner when the melograph is attached. It can be a written composition or an improvisation, but whatever is played is faithfully recorded on a long strip of paper; this strip is then passed into the melotrope, when every sound is clearly reproduced. These strips can be put through the instrument as many times as desirable.

The utility of these instruments will be apparent to every musician. There will be no need of the composer writing out his compositions. Mendelssohn said, once, that one Fantasia in twenty-five that he composed did he put to paper, owing, no doubt, to the drudgery of writing out every note. At this exhibition at Franklin Institute we listened to an improvisation of St. Saens. The teacher might use the melotrope with pupils. He is, by this instrument, enabled to give the pupil his manner of playing the lesson. The lesson can be taken home and there repeated at the practice hour. By this instrument we all can listen to the interpretations of the greatest artists. Every household might enjoy the concert repertoire of Von Bülow or Rubinstein. Every shade of expression is faithfully reproduced. It is absolutely impossible to tell the difference between the original and the reproduction.

One important discovery connected with it is that if the recording strip is reversed in the instrument no discord is produced but good harmonies result. On the evening referred to the minuet from Don Juan, which is in F major, was reproduced on the instrument when reversed, it gave forth a fair composition in C minor with the same rhythms. This may be interesting to those who have followed the developments of the musical theory advocated by Dr. Hugo Riemann and John C. Fillmore. The invention is French, the inventor is Carpenter. A full account of the two instruments can be found in *La Nature*, of June 25th, 1887.

AMERICAN COMPOSERS—ATTENTION!

The programme committee of the M. T. N. A. are now ready to receive compositions from competitors who desire to have their works performed before the Association next summer. "The following list of classification may be considered as about the number of compositions required for the next concert: Of orchestral music: two or three overtures, two or three symphonic movements and fantasies. Of chorus music, with orchestra: two or three short cantatas, or fragments of such; some unaccompanied choruses. Of solos, with orchestra: one piano concerto, and one violin concerto. Of chamber music: two or three string quartets, two or three trios, with piano, and a couple of sonatas for piano and violin, or suites for the same, or piano and violoncello. One or two short pieces for male chorus.

Competitors should send in their works, with a fictitious name and motto, to Mr. G. W. Chadwick, 99 Boylston street, Boston, Mass., chairman of the examining committee, not later than the third week in March for instrumental works, and not later than March 1st for vocal and the last. Composers will also send a sealed envelope to the secretary (Mr. H. S. Perkins, 162 State street, Chicago, Ill.), with the same fictitious name and motto clearly written upon the outside and address enclosed." This announcement is signed by Calixa Lavallée, W. W. Gilchrist, and J. H. Hahn, programme committee.

Tunes and airs have in themselves some affinity with the affections—as merry tunes—solemn tunes, tunes inclining men's mind to pity, warlike tunes—so that it is no marvel if they alter the spirits, considering that tunes have a predisposition to the motion of the spirit.—BACON.

CRITICISM ONCE MORE.

BY JOHN C. FILLMORE.

CRITICISM may, perhaps, best be defined as *discriminating appreciation*. It must be real *appreciation*, must see all the true merit, of whatever sort, in the object criticised, or it is no true criticism. Mere fault-finding, whether from vanity or from ill-nature, is no more real criticism than iron pyrites is real gold, and nobody but the most ignorant is ever taken in by the one any more than by the other. But it must also be *discriminating*, must not mistake defects for merits nor merits for defects, else it is certainly not criticism but only ignorant and foolish adulation. True criticism implies both intelligence and sympathy. There are such things as genuine, natural standards of excellence, in conformity with the natural laws of human nature and of art. The true business of the critic is to apply these standards to whatever he is to criticize and note the degree of their conformity to them. This necessarily implies that he must know what those standards are, a matter of no small intelligence, certainly. It implies, also, the ability to perceive accurately the qualities of the objects to be criticised and to judge of them in the light of established principles. This also means intelligence, and intelligence of no common order. The critic, then, is to perceive accurately and fairly, to compare, to judge, to measure by standards depending on principles so far-reaching in their extent and application that even the best critics are seldom able to grasp them perfectly and apply them uniformly. One has only to read half a dozen treatises on aesthetics, or note the wide divergences of opinion on important questions between any half dozen of the most distinguished critics in any field, to see how erroneous are the demands real, competent criticism makes on human intelligence. As yet, nobody sees more than a part of the truth, and the more a critic knows, the more modest is he likely to be. It is only the ignoramus who is boastful and intolerant. The more circumscribed his view, the more certain he is that there is nothing more to be seen. The really intelligent critic has discovered how little he knows compared with the infinite unknown.

But criticism must also be *sympathetic*. We are not to expect perfection in anything. If the critic is necessarily ignorant of much that pertains to his business, so is the artist. The one has his limitations as well as the other. The critic ought, above all, to sympathize with sincere, earnest endeavor and give it hearty recognition. He ought, indeed, to note its shortcomings, so far as he knows them, in the interest of the artist himself as well as in the interest of those for whose instruction he exercises his function; but he ought to be intolerant of nothing except insincerity, pretension and sham. These are qualities which deserve no consideration from anybody.

PRACTICAL LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

Ques.—I have lately been presented with a metronome by a friend, but don't think I understand the use of it, and would be obliged if you explained through *The Etude*.

1. Take, for instance, Chopin's Valse Brillante in E♭; the metronome is $\text{♩} = 96$, and *Vivo* is written at the beginning, therefore, of course, I know the piece must go very quickly; but if I keep time with the metronome and play the part of each bar with the bell stroke, I find I am playing far too slow; now I thought, perhaps, as the note at the head is a dotted half, and counts three, that perhaps three should be counted with each beat of the metronome, and I would be obliged if you would inform me if I am correct, as this, I think, makes the time about *Vivo*.

2. What are the peculiar characteristics of Rubinstein as a pianist? How does he differ from Bülow.

3. It is reported here that a young man from this city has gained admission into a conservatory in Germany, where only the most advanced students and best talented players are received. Is there any conservatory of that character—one that rejects all but advanced players? B. D. A.

Ans.—1. Your idea is the correct one. The tempo is marked by placing a note and a number in proximity, connected by a sign of equality, thus: $\text{♩} = 132$, $\text{♩} = 84$, $\text{♩} = 60$, etc. These marks indicate that when the sliding weight upon the pendulum is set at the line below the figures given, every beat will be the proper duration of the note mentioned in the tempo mark. In the present case the note is a dotted half, and the figure 96. This indicates that the pendulum with the weight at 96 (i.e., the top of the weight just touching the line 96), the beats give the time of dotted half notes. These are full measures, in the present instance. This brings to light another principle that is not known to all who ought to know, namely, that fast movement, all prestos, and many other rapid movements, are *thought* in rhythms, of which the measures are units. In many pieces, perhaps in all of this kind, the pupil will arrive at the proper accent by practicing rapidly, after the details of the execution have been measured, counting *two* or *four*, the beats being measures. In planning this method of counting, it is, of course, necessary to take care and begin at the proper time in the rhythm. For instance, it often happens that the piece begins with a measure which is not the first of the rhythm, but the second, third, or fourth—just as pieces often begin with the second, third, or fourth beat of the measure. The point is to be determined by counting back from the end of the period or rhythm, where the accent must necessarily fall upon *one*, the pulse. Occasionally there will be passages in the course of the piece where the fundamental rhythms of four or two measures are varied from, either by adding a measure or taking one away; presently afterward, however, the original theme will be resumed with the rhythm intact. A good example of a piece in which this larger counting is an indispensable step toward playing with broad phrasing (because the broad phrasing is based upon the mental grouping of elements into the larger structural units), is the Chopin Scherzo in B flat minor. This runs in rhythms of four measures, and must be counted in fours, one beat to each measure. Be careful of the rests, and count them. When a pupil has studied this piece until the finger work begins to come with reasonable smoothness, it will be found that the phrasing is still unsatisfactory, and the swing of the piece not properly presented. It is only necessary for the pupil to practice it a few days with the new counting, in order to have the playing modify itself with very little specific attention of the teacher. The same principle holds in the Heller Tarantelle in A flat. This is written in 6 measure, and many pupils will practice it counting six. This will never secure the proper accentuation. Counting *two* in a measure is the next step toward the proper rhythm; but not until it is played counting *two*, two measures constituting one of the larger rhythm, will the proper breadth and spirit be secured. A smaller example is the Hunting song by Heller, No. 18, op. 47 (number 12 in my Studies in Phrasing). This has to be counted two measures as one, before the necessary "touch-and-go" quality of the rhythm will be secured.

On the other hand, many slow movements, particularly by Mozart, are counted in much smaller measures than written. In these nothing is more common than to find the beats written really composed of two or even four beats. The Adagio of Sonata Pathétique is a case in point. Here the measure is 3, but the counting and thinking must be 4. In the first adagio in Mozart's Fantasia in C, the movement in E flat, the measure written is 3, but the counting is one to a sixteenth note. This change, or rather that imperfect mode of writing, is commonly hinted at in the metronome marks, if there be any, the proper unit-note being given in the metronome mark.

2. Rubinstein's peculiar characteristics as a pianist used to be boldness, fire, breadth, and strong emotional contrasts. He was the strongest of players, and at the same time, when the mood of the composer required it, the tenderest. No man could play more sweetly and tenderly than he in many passages of Schumann and Beethoven. I had the good fortune to hear him play Beethoven's fifth concerto with the accompaniment of the Thomas orchestra, and anything more charming

than their working together in the slow movement could not be imagined. It was like a dream.

Bülow is a phenomenally clear player, always intelligent and sure, but not always, perhaps hardly ever, what is called a *warm* player. His Beethoven playing represents the composer's intelligence as perfectly as it is possible to do it; the emotional side of the work, however, is not so well presented. The listener may or may not feel it. Whether he does or does not, depends upon his own constitution. As to his sensitiveness to musical suggestions, Rubinstein, on the contrary, impresses his own personality into everything that he plays. Rubinstein often plays false notes, in the heat of a concert. In the attempt to strike too boldly the fingers slip off the keys, and occasionally make horrid dissonances. This Bülow never does. Yet there is a proverb that one would rather hear Rubinstein play half his notes wrong than Bülow all the right ones. There was something in his very mistakes that sanctified them. But a principle of this kind could easily be carried too far.

Rubinstein was of a bold personality, and rather overbearing in everything. It is related of him that upon one occasion, when he was going to rehearse the Bach triple concerto in Mason's room in Steinway Hall, Mason had the forethought to remember that there would arise differences of opinion about the embellishments. So he took under his arm his copy of Emanuel Bach's "piano-forte book," an author who surely ought to be good authority concerning the intentions of his father in the mordant, pralltrills, etc. When the first one came, Mason had it first, and he played it as Bach directed; Mills followed, playing it in his own way, and Rubinstein followed him, playing it in yet another way. Mason stopped them and said: "Stop, let us see how this ought to be, for we do not want to play the same embellishment in the same connection in three different ways. Here is the piano book of Carl Philip Emanuel Bach, and this is the way he states it ought to be done." "How is that?" said Rubinstein, and looking at the book he said: "This is how I play it," and they all had to play it as he did.

It is of no particular advantage to compare artists so different as these two. Whoever has the opportunity of hearing either has something to remember so long as he lives.

3. I do not know of any conservatory in Germany where they take none but advanced pupils, but there are many teachers who take only advanced pupils into their own personal classes, unless, indeed, their reluctance at teaching imperfectly prepared pupils should be overcome by a sufficient pecuniary consideration.

Will you kindly answer, through the *ETUDE*, the following questions:—

1. In the last part of Wagner's "Fire Charn," arranged for the piano by Brassin, is the pedal to be held down throughout every measure, where there are melody notes in the bass?

2. In Schubert's Serenade, Liszt's transcription, is the new sustaining pedal to be used to hold the bass notes, and if so, how? I would like particularly to know how it is to be used in the echo part.

By answering, you will greatly oblige,

L. P.

1. The pedal is to be taken afresh at the melody note in the last beat of the measure. In the Scharfenberg edition, published by Schirmer, the pedal is correctly marked.

2. The rules for employing the sustaining pedal are not yet formulated. In the instance named, a pretty effect can be made by taking the sustaining pedal with the left foot, just after the bass is struck, since the tone-sustaining pedal only prolongs tones whose dampers are already raised at the moment of taking it.

Meanwhile, you can use the damper pedal for effecting a better blending of the chords, which it will do by prolonging the tones during the slight interval while the hand is being moved to a new place. Therefore, the damper pedal is to be taken with the right foot, during the last half of the first and second beats, respectively, in the echo passages. It must be held in each instance until the following tone is just ready to sound. The tones are to be connected by means of this pedal, but they must not be allowed to overlap or intermingle.

AMERICAN COLLEGE OF MUSICIANS.

Examination, 1888, concluded.



- IX. Specify any differences in touch which you would employ in the following examples.
In writing your answers carefully consider the dynamics, and tempi.



(b) *Andante con moto.* (c) *Adagio.*



- X. Give your ideas as to the best general method of laying the foundations of artistic piano forte playing. Make special reference to the kind of exercises, studies, and pieces, and the methods of studying and practice which, on general principles, will contribute most speedily to such a result.
- XI. Give a list of the compositions by Bach, Clementi, Beethoven, Schubert, Chopin, Schumann, Liszt, and any other composer of ability, past or present, which you have studied. Mention the Opus number and Key of six important Beethoven Sonatas.
- XII. Briefly describe the Spinnet, and say what you know of its history.
- XIII. Supply the Fingering, Phrasing, Dynamic signs, and use of Pedals in the accompanying selection.
- In addition to the above, see page 7 for General Musical Theory.

ORGAN.

DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination consisted in the performance of selections in Sonata Form, Polyphonic Style, and Free Style, from the list of works given in the Prospectus for Associateship Examination (see Prospectus), supplemented by original lists handed in by the candidates; in addition to which there were various tests in reading Organ-score, Vocal-score (with F, G, and C clefs); the playing of Hymns and Chants, Transposition of the same, and playing in Four-part Harmony, from a Figured Bass.

- I. a. What are Foundation stops? Give names.
b. What are Mutation stops? Give names.
c. What are Compound stops? Give names.
d. What are Reed stops? Give names.
e. What are Flue pipes?
f. What are Reed pipes?
- II. What is to be understood by 32, 16, 8, 4, and 2 foot tone?
- III. Write out the actual pitches sounded, if the first F above middle C were held, and the following stops

dr a w n Dulciana, Oboe, Bourdon, Twelfth, and Piccolo.

- IV. What is the difference of construction between a 16 ft. Open Diapason pipe, and a 16 ft. Bourdon pipe?
- V. What is the difference between a Clarion and a Clarinette?
- VI. What are the component parts of a reed pipe?
- VII. What is meant by a "resultant" 32 ft. tone, and how is it produced?
- VIII. How are metal pipes affected by heat and cold?
- IX. What compass of manual and pedal key-boards should be advocated?
- X. What is understood by ciphering? What are some of its causes?
- XI. Should the swell (or swells) be left open or closed? State your reasons.
- XII. What is meant by the following terms?
a. Full to Fifteenth d. Pedal 16—
b. Great 8—and 4— e. Pedal 16—and 8—
c. Swell with Reeds f. Full without Mixtures.
- XIII. Name the most appropriate stop or stops for the accompaniment to—
a. a Clarinet Solo. c. a Gamba Solo.
b. a Vox Humana Solo. d. a 4 ft. Flute Solo.

XIV. Give the English equivalents for the following terms—

- a. Haupt werk. g. Positif.
b. Ober werk, (or Ober manual). h. Bombardes.
c. Volles werk, (or Volle orgel). i. Grand Jeu.
d. Unter manual Koppel. k. Tirasse.
e. Grand orgue. l. Tirez.
f. Recit. m. Otez.

XV. What is meant by grooving of stops?

XVI. Outline the rhythm of a time suitable for—

- a. a Long Metre tune.
b. a Short Metre tune.
c. a Common Metre tune.

XVII. How is accentuation in organ playing accomplished?

XVIII. In playing from vocal score, or piano-forte accompaniment, how are repeated notes or chords to be performed?

VIOLIN DEPARTMENT.

VOCAL DEPARTMENT.

PUBLIC SCHOOLS DEPARTMENT.

No candidates in these departments.

EXAMINATION FOR FELLOWSHIP.

GENERAL MUSICAL THEORY.

DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination for Candidates entering for Musical Theory alone, consisted in the presentation of an original composition, requiring not less than eight minutes for its performance (see Prospectus).

The Theoretic Examination consisted of a written examination in the following branches.

HARMONY.

Whose harmony do you employ?

- I. Give sample resolutions of
a. Chords of Dominant seventh.
b. Diminished seventh.
c. Sevenths upon Supertonic (second degree of scale).
d. Sevenths upon Leading tone.
e. Chords of Augmented sixth.
f. Chords of Augmented fifth.
g. Chords of the 9th.
h. Chords of the 11th.
i. Chords of the 13th.

II. Resolve the following chord by means of enharmonic changes, in four different ways, using any inversion that may be desirable.



III. Modulate from

- a. C major to B minor within the limits of four measures.
b. C minor to A major within the limits of four measures.
c. D major to E minor within the limits of four measures.
d. B minor to G major within the limits of four measures.

IV. What is preparation? Give some general rules governing it. Also a short example.

V. What intervals in chord connection is it safest to prepare?

- VI. a. What is Suspension, and what are some of the laws governing it?
b. Give short examples of 9 to 8, and 4 to 3.

VII. Work out the following Bass in four parts, and mark with Roman numerals.



VIII. Harmonize the following in four parts.

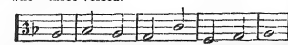


IX. Write a piano-forte accompaniment to the following melody.



COUNTERPOINT.

- I. Construct to the following subject a double Counterpoint in the tenth, employing it so as to make the whole three-voiced.



- II. Carry out the following Canon for not less than eight measures, employing one free voice, closing with a free cadence.



PIANOFORTE STUDY.

THE METHOD EMPLOYED IN THE CONSERVATORY AT STUTTGART AND ITS CONSEQUENCES.

Few, if any, of the systems of instruction for the pianoforte, published during the past twenty years, have obtained such a notoriety as the method of Herren Lebert and Stark, which has been in use in the Stuttgart Conservatory. Such has been the enthusiasm of many of its admirers that it has been asserted that no other school can compare with it, and some even go so far as to claim that no one can become a good pianist without studying this *Anschauung*. . . . At a time when the migration of American piano students to Germany is as great as at present, it may be worth while to consider the main features of this school, and see what its merits and defects really are.

In order to do this, we must regard, first, the position of the hands, and the manner of playing; next, the course pursued in the Conservatory; and lastly, the effects of this mode of instruction upon the aesthetic development of the pupil.

In the first place, the hands are held at the usual distance from the keys, upon a hand guide, an invention that has long since fallen into disrepute in many schools here, as well as in America; while the fingers are held in the air in a stiff and fatiguing position, giving them the appearance of semi-spindles (if the term may be allowed), and are made to fall upon the keys with the utmost rapidity.

Sixths and octaves are produced in like manner, from the wrist, while the hand is held with an exaggerated cramp, at right angles with the forearm. In playing scales and arpeggios, the lateral movements of the thumbs under the fingers, and, in turn, that of the fingers over the thumbs, is effected in a similar way. For instance, in playing the scale of C, the body of a right hand is held perfectly still until the middle finger strikes E, at which instant the thumb is passed quickly under to F, and as soon as this note is struck, the hand moves into the next position in an equally rapid manner. . . .

One who enters the school with the intention of becoming a professional musician must abstain from playing pieces altogether for the first six months, and commence practicing very slowly with one finger, for his instructor tells him that five-finger exercises are much too difficult to begin with. . . .

After the pupil can use one finger accurately, he is promoted successively to two, three, four, and five-finger exercises, and is then allowed to play with both hands. Having reached this point and nature expects to find interesting studies awaiting him. But no, his hope generally dies within him; for the further he advances the more he realizes the musical sterility of this method.

The answer which is inevitably given is, "These studies are very excellent for the fingers, and you must pay no attention to how they sound." And yet even so far as to assert that it is better to study unmusical exercises, for if the pupil plays that which pleases him, his attention will be diverted from the position of his hands.

The fallacy of this argument is only too evident to the candid observer, for why need melodious exercises interfere with the other method? Again, we may say that love can the truly musical student possess for such work, and what success will he be likely to achieve? For, as Schumann says, "Without enthusiasm, nothing genuine is accomplished in art." . . .

Dr. Hans Von Bülow, while commenting upon the effects of practically monotone five-finger exercises, maintains that the flexibility thus gained is acquired at the cost of musical intelligence. "Involuntarily, the performer loses all thought of what he is playing. The great lack of charm and interest of the task produces absent-mindedness, and finally, utter thoughtlessness." The player becomes mere machine, forgetting that he has to be engineer at the same time, without whose care its progress, if not stopped immediately, will be greatly impeded." . . .

Right here, it may be of interest to examine briefly the *études* in this school, and see if they be really indispensable. In looking through the first two books one finds nothing of special interest; neither can he discover any remarkably original features. The four-hand pieces are not as meritorious as those in Mason & Hoadley's "System for Beginners," while the exercises are in no way superior to the other method. In the third part of the third book is a most excellent arrangement of the scales, arpeggios, etc., in parallel and contrary motion, which is the finest feature of the entire system, but this is said to have been taken bodily from the Tomaschek school. . . .

In Volume II (third edition) the studies on pages 77 and 83 bear a striking resemblance to Nos. 1 and 3 of Clementi's "Gradius ad Parnassum," and in Volume III (fifth edition) the *études* on pages 64, 68, 77, 80 and 82 find their counterparts in "Schule des Virtuosen," Book 1, No. 4, Clementi's "Gradius," No. 7, 80, and 83, and "Schule des Virtuosen," Book 1, No. 12, respectively.

The above are but a few of the many instances which might be cited to show what mine Clementi's "Gradius,"

Czerny's "Fingerfertigkeit" and "Schule des Virtuosen," together with Cramer's "Études," have proved to the compilers of this work. . . .

On commencing the third book, he is usually given Bach's "Inventions" and Clementi's "Gradius ad Parnassum," which are usually followed by Czerny's "Fingerfertigkeit" and "Schule des Virtuosen." After the first six months he is regaled with sonatas of Mozart, Haydn and Clementi. These are succeeded by the concertos by Mozart and Hummel. . . .

Here Eugen Luning, in an article upon the "Reform of German Music Schools," says: "How does the pupil of such an institution view the respect of teachers and fellow-pupils? Not by distinguishing himself as a thinking and feeling artist, but as a drumming pianist or a scratching fiddler. The good will of the teacher grows with the development of the fingers (*Fingerfertigkeit*) of the pupil. (The italics are ours.) That a man possesses other muscles, and that it is his duty to cultivate them, also, as for instance, brain muscles (*Gehirn Muskeln*), never occurs to him. He fiddles or drums his daily task, and as soon as the year has gone by he shows in some public pupils' concert (*Prüfung*) what remarkable progress he has made.

Schumann, in his "Advice to Young Musicians," expresses similar sentiments. "Practice assiduously scales and other exercises. There are those, however, who fancy that they attain perfection by spending several hours daily in mechanical execution, even until at an advanced age. That is as if a person should exert himself to repeat his A B C faster and faster. Employ your time better." Again he says: "But how does one become a good musician?"

"Not by secluded himself for days together, and practising mechanical studies, but by holding enlarged, living, musical intercourse, frequenting chorals and orchestras."

The predominance of the virtuosic element over the theoretical and ideal, among the students of the Conservatory in question, is so great that the majority of them dream of attending the "Quartier, Ramer," and among other instances known to the writer is that of a young pianist of great technical ability, who visits the symphony concerts merely for the sake of hearing the piano concertos, always leaving before the symphony begins, saying he "cares nothing for that kind of music!"—E. S. KELLEY, in *American Musician*.

RUBINSTEIN'S REPERTOIRE.

ANTON RUBINSTEIN has kept his word since he has turned all his powers to the directing of the Conservatory. In what manner he has done this it will be difficult for a foreigner to comprehend or believe possible. The artist, from Sept. 23d, 1888, up to April 2d, 1889, covered nearly two weeks and a Sunday evening to the pupils in the Conservatory classes, and during that time rendered the astonishing programme of 192 pieces from 72 different composers. He played 10 pieces from the old English composers, Bird, John Bull, Gibbons, Purcell and Arne; 43 pieces from the old French composers, Lully, Le Roy, and Thomas Couperin; 10 pieces, and Lully; 56 from the old Italians, among them Frescobaldi, both the Scarlatti, Durante, Porpora Sacchini, Sarti, Galuppi, Martini and Clementi; 1193 from German composers, among whom are represented, J. S. Bach in numbers, Handel, 112, Mozart, 16, Scherzer, 37, Weber, 11, Mendelssohn, 60, Schumann, 156, and Beethoven, with all his sonatas for the piano alone, his variations and bagatelles. Further, Rubinstein played 18 pieces from Field, 158 from Chopin and 63 from Liszt; also from all his contemporaries in Germany, France and Russia; and from a few older, well-known German composers, like Froberger, Muffat, Tomaschek, Lechner, etc. He has won high praise from all this, and has retained his place as Director of the Institute. He has declined a tour of fifty concerts, for which an American manager offered him half a million francs.

DES KLAVIER-LEHRER.

TO YOUNG STUDENTS.

SIR BULWER LYTTON says, somewhere, in words to this effect, that what men want is not talent, it is purpose; not the power to achieve, but the will to labor. Labor judiciously and continuously applied becomes genius.

This saying of the great English writer is doubtless true, though it is very discouraging to those whose constitutional make-up is of an indolent and inert character. The idea seems to prevail that genius is a special gift of heaven, and young sprouts who feel a longing for fame, imagine that all that is necessary to ignite the divine spark is to wait for it to come, and to patiently wait with their pen in hand, a la Balthus, and to ignore all those things which interest the practical man.

A little facility in music, painting, writing, composing, etc., is a dangerous thing. As dangerous as the proverbial "little learning." Why? Because this facility

is too often mistaken for talent and genius, and genius is too often supposed to mean the opposite of Bulwer's definition.

Really and truly, however, the divine afflatus is a whip impelling to extra effort and exertion. It will at once be acknowledged that the editor makes a brilliant remark when he says that no one ever accomplished anything by doing nothing, but the fact remains that there are hundreds of Miawber-like musicians who, feeling that they were born for some great purpose, sit idly by waiting for it to turn up.

The capacity for taking pains is a divine one. In its outcome it is genius or something better. Beethoven was a slouch in manners and appearance, but he was no slouch in matters connected with the art to which he devoted his life. His mind was not always active, but he had that capacity for work that caused him to write and think. Tribulation regarded this physical necessities that shows itself in the perfect work he has left behind. Mendelssohn spared no pains to have whatever he did as perfect and complete as hard labor could make it. And all who have left a name behind them in any art or science won that name by constant and consecrated application and hard work.

So to those who are about to begin a new year of musical study, we would say: Do not expect to accomplish anything without striving for without labor. Do not expect success, unless you achieve it by your own hard work. Whatever your natural ability, trust to it, and let it alone. It will do nothing for you unless you do something for it. If you want to get to the top, you must climb; if you want to win the race, you must run, and you must both climb and run mighty fast or you will get behind in the procession, and the elephant will step on you.

The "flowery beds of ease" business is not for you, my young friend. The comfortable palace vestibule cars are at the other end of the line. You must rough it for awhile, and the sooner you realize the true situation in which you are placed, and act accordingly, the more you will succeed in your quest, that success which is your heart's desire.—*Musical Visitor*.

AMERICAN STUDENTS IN BERLIN.

A CORRESPONDENT of the *New York Sun* claims that Berlin is perhaps the most remarkable city in the world, as far as a musician stands. That the streets and the corners are decorated by enormous pillars, on which are displayed advertisements of concerts of every conceivable variety. I know of one boarding house here, and this is not exceptional, where twelve pianos are kept constantly in use from 8 A.M. until 11 at night. He also claims that more than half of the pianists in the city are cheaper prices in Berlin than in any other city in the world. The best seats in the magnificent hall of the Philharmonic, where classical concerts are given nightly, cost only fifteen cents. This correspondent finds the American element predominant in these concerts. Hundreds of American students, mostly ladies, are to be found in Berlin. The principal schools are the Royal Academy, the Franz Kullak Conservatory, and the schools of Maurice Moszkowski, Karl Klindworth and Haven.

Jochim, of the Royal Conservatory, speaks thus of American students: "They have a mistaken idea of the tasks which are before them. Nearly all of them expect to become finished artists in a twelvemonth or so, whereas it takes years of training to develop even the greatest talent. I like the energy with which they go to work, and I do not find, as we often say, that their basic enthusiasm soon wears itself out. I find ability to work hard and to work steadily and persistently nearly always go hand in hand with my transatlantic pupils, the only trouble being that they usually arrive two or three years before their time. Here are admirable instructors in the United States and in Europe, and it is for the students to take advantage of the home opportunities to their fullest extent before coming here, for then they would escape the drudgery, and we would escape it, too."

Oscar Raif, also of the Royal Academy, spoke highly of the intensity and ardor of his American pupils, but he was exceedingly emphatic in warning students to make thorough preparation before coming over. It will shorten the race greatly," he said, "to make a thorough preparation on the other side; for there are many drawbacks for beginners here, particularly if they are unacquainted with the language. The conditions in America are fully as good as they are here for brisk and thorough preliminary work."

Moszkowski, like all the others, spoke very highly of "the earnestness and brightness of American students." Dr. Heinrich Elm, who said "a curious fact about American pupils is that they all run to extremes. They are either noticeably bright and gifted, or they are exceedingly bad." By the word bad he explained that he meant "deficient in the rudiments of musical knowledge and without just appreciation of the real scope and power of the art."

GRADED LIST OF PIANOFORTE MUSIO.*

SELECTED BY DR. H. H. HALLS.

(Continued from last issue.)

III. FINISHING. (A CLASSICAL.)

Bach: Refer to former list; Preludes and Fugues; Gavotte in E (S. Saens); Bourée in C (Zimmermann).
Beethoven: Opert. on 58; op. 31, No. 3; op. 57; op. 26 (A flat major); op. 31, No. 2; Last Sonata, op. 111 (first part).
Clementi Haydn: Refer to former list.

Mozart: Refer to former list. Of his seven concertos for the piano (with cadenzas by Hummel), the concert in D minor, No. 20, and concert in C minor, No. 4, are perhaps the best suited for pupils.

Mendelssohn: Capriccio, op. 22; Rondo, op. 29; Serenade and Allegro Giocoso, op. 45 (very long, but very instructive); Preludes and Fugues; Rondo Capriccio, op. 14 (popular); Capriccio, op. 5 (F sharp minor).

Schubert: (Three grand fantasies adapted for public performance, if not the whole of each, then part.) Fantasie, op. 108 (Blüner); Fantasie, op. 15; Fantasie, op. 78; Impromptu, op. 90, No. 2 and 4; op. 94, No. 2 and 3; Andante (Reinecke) from Symphonie in C major.

Schumann: Grand Sonata, op. 22 (G minor); Romance, op. 32; Concerto, op. 54 (with two pianos); * Arabesque, op. 15; Phantasie-stücke, op. 12.

Weber: His Four Sonatas (impeccable elegance, style, routine).*

(FOR RHYTHM AND EXPRESSION.)

Bendel: Sexten-Etude, op. 27.
Chopin: 27 Etudes; Etudes, op. 25 and op. 10 (make selection); 24 Preludes.*

Dupont: Etude, op. 65.*
Habervier: Etudes Poésies, op. 63.*
Henselt: Concert-studies (only very few suitable).

Liszt: Trois Etudes de Concert; * Grandes Etudes de Paganini, 2, 3, 5 (the others not recommended).

Paderewski: Variation and Fugue sur Theme Original, opus 11 (highly instructive).
Saint-Saens: Concert-studies (make selection).

Kullak: School of Octaves, with Appendix.*
Hiller: Third Sonata, op. 78.*
Loos: Song of the Bell.*

Spind: Octaves, op. 18, No. 2.
Scharoenka, Philip: Romantic Episodes, op. 64, two books.

(b) CONCERT PIECES.

Bendel: "At Winter's Hearth" (Wagner).
Brassin: Feuerzauber (Wagner); Scherzo, op. 24; Galop Fantastique, op. 6.

Brahms: Balladen, Ung. Tzenze, two books (solo).
Chopin: Concert, op. 21, No. 2; Rondo (E flat major), op. 16. Refer to former list.

Berger, Wilhelm: Fantasie-stück, op. 20; Three * pieces, op. 14.

Heyman, Carl: Elfenspiel; Fantasie, op. 8, No. 2.*
Henselt: Marche du Couronnement, op. 35; Impromptu, op. 7; Deuxième Impromptu; Si Oiseau.

Jael, A.: La Capricieuse.
Loeschhorn: Impromptu, op. 37, No. 4.*

Liszt: Ballade (duo of Wittgenstein); First Polonaise (facilité Kleinmichel); Danse Macabre (S. Saens); Venezia e Napoli; No. 1, Gondoliers (No. 2, Tarantella).

Kwast: Impromptu, op. 7; * Valse Caprices, op. 3 and 6.

Klein, Br. O.: Gavotte, from Suite, No. 5; Intermezzo Scherzando.*

Mayer, Charles: La Fontaine, Le Tourbillon (for Piano).

Grünfeld: Third Mazurka, op. 17; Barcarole, op. 24; * Persian March (Strauss), op. 289.

Moszkowski: Etude, op. 32, No. 2; * Valse br. (A flat); Moment Musical, op. 7, No. 1.

Reinecke, Carl: Ballade, op. 20.*
Rubinstein: Valse Caprice, Cracovienne,* From "Le Bal," The Valse.

Rheinberger: Scherzo from Sonate in E flat, op. 135; * Ballade, op. 152.

Raff: Vilanclos, op. 89; * Tarantella, op. 164, No. 3; Sicilienne, op. 81 (showy); Valse Caprice, Grande Polonaise, op. 106; * Capriccio, op. 92; Lohengrin (Wagner); Am Giesebach, op. 88; * Meditation, op. 147, No. 1.

Strielitzki: Valse Arabesque (Waldfest) (showy); * Castagnette; Gavotte Moderne.

Schulhoff: Agitato, op. 15 (A minor).
Saint-Saens: Choeur des Derivates Tourneurs, from Beethoven's Ruins of Athens; Danse Phrygienne (Sternberg) (both good wist and crescendo practice).
Thalberg: Andante, Ballade, Etude.
Don Juan, Menuet and Serenade, op. 41; showy, but La Staniera, Moses in Egypt.
Tschakowsky: Valse Caprice, op. 4.
Volkmann: Fantasie, op. 8, No. 2; Three Improvisations, op. 86.

* Those marked with * are specially recommended.

Tausig: Wodder's Invitation to the Valse, Schubert's Military March.*
Vogels: Staccato Caprice.* **Wüllmers:** Battle Prayer (showy).
Wieniawski: Second Mazurka, op. 19 (Weber).*

NEW PUBLICATIONS.

ORGAN ACCOMPANIMENT AND EXTENSIVE PLAYING. By Geo. E. Whiting. Op. 50. Published by THE NEW ENGLAND CONSERVATORY OF MUSIC, Boston.

Mr. Whiting's book is a valuable addition to the list of musical text-books. Not many organists are particularly successful at accompaniment-playing, and what is said here on that subject is clear, practical, and instructive. One naturally desires to know, also, just how so great an organist as Mr. Whiting would register a certain simple hymn tune, or song accompaniment, and so the related illustrations in this book will prove doubly interesting.

Good extempore players are yet more difficult to find. Most of the interludes improvised by even some of the most distinguished organists are perfectly inane, and insipid. The great defect in nearly every improvisation, whether interlude or prelude, is the total absence of formal construction. There are no perfectly balanced sections or phrases, or periods, and thus the hearer is disgusted; he hears an attempt to utter something, but a perfect failure to construct the correct sentence. Mr. Whiting's illustrations are as suggestive and intelligible, and will doubtless serve a good purpose.

THE BANJO! A dissertation by S. S. Stewart. Published by S. S. STEWART, Philadelphia, Pa.

It is a matter of curious interest that so many people have in recent years become greatly interested in that odddest of all instruments, the banjo. Not a little has been said about this new fashion in recent journals, especially in England. This book is positively an interesting curiosity. It treats the historical, the philosophical, the pedagogical, the experimental, the theoretical, and the practical aspects of the banjo subject. The author thoroughly believes in its instrument, and he stoutly claims for it a place among musical instruments. According to the opinion of some, the banjo would accomplish a greater mission in the world if it could draw off some of the unsuccessful votaries of the piano. Mr. Sherwood is reported as saying that the piano is "altogether too common." Everybody tries to play, and some, it must be confessed, are not very edifying to their hearers. The trouble is, not that they lack talent, but their talent lies in some other direction. Let them try the banjo.

THE CHILD'S SONG BOOK. For Schools and Home-circles. By Mary H. Howlston, Oakland School, Chicago, Ill. Published by A. S. BARNES & CO., New York.

Emphatically a book for children. Words and music are simple and pleasing. The selections are drawn from a variety of sources, and represent the judgment and skill of many well known composers of simple music. The author of the volume is evidently familiar with the needs of children, and at home in the labor of preparing suitable diversions for them. Here entertainment and instruction are happily blended. A small portion of these songs are supplied with a simple accompaniment for the piano. This will aid such teachers as are unable to improvise the few necessary chords. It is intended expressly for the very youngest school children. It contains no part songs, as all are expected to sing in chorus. It thus the new book will make many a child very happy.

GUIDE DU JEUNE PIANISTE. Par C. Eschmann. Damsur, Professeur à l'Institut de Musique de Lausanne. Seconde édition, revue et augmentée.

Teachers are constantly asking themselves the question: "What music shall I use with this pupil at this time?" There is so much good music, and so much bad music mixed with it, that the teacher is often perplexed by reason of the quantity itself. It is often, on the other hand, very difficult to call to mind, just at the right time, the exact piece he would like to use in a given case. A large stock of music must be examined, piece by piece, and valuable time expended in trying to decide concerning many useful pieces when let it turn up suddenly, and the teacher is astonished that he failed to think of it at first. So it is from lesson to lesson, from pupil to pupil.

To the teacher who can read the French, this new book will be a delight. It is a book of about 300 pages, containing a classified and carefully graded list of the best piano-forte music. This is valuable in itself, as a teacher can have at his easy command such a large stock of good things from which to draw. But this is not all. The book is full of remarks on the character and worth of hundreds of the important pieces mentioned, and of the eminent author also discusses the adaptability of these pieces to those who are in need of certain special training. The book ought to be translated, and progres-

sive teachers ought to use it. The teacher who adopts it in his daily life is not likely to part with it willingly. It is a great labor-saver and a progress-indicator. American teachers should demand a speedy translation, or an English work of similar character and scope. The work is favorably mentioned in Reinecke's "What Shall We Play?" This ETUDE is now making an effort to classify a course of instruction, including pieces in all grades, for the American student. Information on this point will be found elsewhere in this journal.

GAVOTTE. Op. 26. By W. L. BLUMENSCHEIN. S. Brainerd's Sons, Cleveland, Ohio.

A useful teaching piece for young players. Harmonies, good and sufficiently varied and interesting, while the melody is pleasing and graceful.

FIRST MAZURKA. Op. 2. By Chas. E. Platt. S. Brainerd's Sons, Cleveland, Ohio.

The composer is evidently fond of Chopin, and gifted with no small degree of that delicate sentiment so characteristic of the master. The mazurka reminds us of Chopin throughout, and could not have been written by one unacquainted with Chopin's mazurkas. One or two typographical errors occur.

RECENT SONGS.

FOUR SONGS. By J. B. CAMPBELL. Boston, Arthur P. Schmidt & Co. 1. Tell me my Heart. 2. The Fisherman (Bass). 3. Awake Beloved (Serenade). 4. May Song.

Good songs, well written, and full of dignified sentiment. The accompaniments are "thoroughly compared," and a little difficult. Mr. Campbell selects genuine little poems, such as are susceptible of a true musical setting. No. 3 is particularly interesting.

GRAND SOCIAL AGAIN.

EDITOR OF THE ETUDE:—

That article in the October ETUDE about the Grand Social at the Palmer House is perfect. I know of at least four ladies who took all their summer vacation in the one week at Chicago. It took all the spare funds that had been saved for two years. But then it would be so much benefit to meet and converse with such fine musicians, and so much pleasure to see and hear them, that all sacrifice for it was gladly made.

True, we had all been at Indianapolis, and though we heard of a Reception Committee, not one of us had been so fortunate as to see a member of it. There we stayed at a boarding house; this time we would do better. So we went to the Palmer House; and did all that ladies could do to find a reception committee. We were among the "wall flowers," as were hundreds of others. We even followed the crowd to the Art Rooms. We saw many persons who were acquainted with us there, but one hour there made us so very lonely that we gladly retraced our steps to the Hotel and our own room. The "Grand Social" was over at the Palmer House and the Art Rooms, and not one of us had heard of a Reception Committee or made an acquaintance. I remember well an effort that I made, at Indianapolis, to speak on business of importance to one of the officers. He was apparently unemployed, and as I advanced toward him I thought my task would soon be over. Alas, for me, my footsteps were heard, and a hasty retreat upon another aisle was commenced. But whoever heard of a music teacher that was easily disconcerted? I could walk the faster of the two, so I marched down the other aisle before the gentleman could get away. The business was attended to in about thirty seconds, and I left the office to recover from the attack as best I could, while I joined my laughing comrades in the gallery. How much I enjoy reflection upon the only one I spoke to outside of our little circle during that week.

The Officers of the M. T. N. A. sometimes forget that nine-tenths of the members of the Association come from small places all over the country. They cannot charge three dollars or even two for a lesson. To many who attend the Association it is the one blessing of the year, and means self-sacrifice all the way. Don't scorn such teachers, but make their path a little brighter if you can. It is their patient, daily toil, under circumstances that try the soul, that brings forth what may be a fine piano conservatory, or a city teacher to "finish" in a year or two. The building may be ever so fine, but it is good for naught unless the foundation is good, yet, whoever hears of the teacher that did that hard, thankless task of laying a firm musical foundation.

FROM ANOTHER—ONE WHO WAS THERE.

So long as the artist merely amuses, he appears as the servant of the public; only when he offers something beautiful, true and grand, will he stand above it. He (Schubert) ought to have been alive now to know how he is praised; it would have inspired him for renewed and greater effort. Few authors have impressed the seal of individuality so clearly on their works as he has done.—SCHUMANN.

Questions and Answers.

QUES.—I have just purchased a Technicon for my own use, and that of my pupils, who range in age from eight to eighteen years. Will you please tell me, if possible, in your next number, how young a pupil can use it with advantage. I am a little afraid of straining the muscles of a small child's hand.—A. S.

ANS.—Mr. Brotherhood, the inventor of the Technicon, has doubtless given much thought to this subject. He says: "I consider that the Technicon can be used with advantage with young children from ten years of age upward. Their exercises, however, should be as much as possible under the supervision of the teacher, so as to insure that the weights on the muscles are kept light." This caution is exceedingly wise. In fact, severe exercises should always be judiciously and carefully employed, and especially with children.

QUES.—Please answer through THE ETUDE what is the difference between primary and secondary triads. Is one major and the other minor? I enjoy THE ETUDE more than I can tell you. It has been worth terms of lessons to me.—M. W.

ANS.—According to Richter, "Manual of Harmony," page 40, the primary triads of the key are those founded upon its first, fourth and fifth degrees; in other words, the triads of the tonic, subdominant and dominant. All other triads in the key he calls secondary. Hence, in major keys the primary triads are major; in minor keys the primary triads are minor. The distinction is not at all vital, and amounts to very little. It merely serves as a convenient classification for the earlier steps of harmonic study.

QUES. 1. Is it intended that each pupil who uses "The Musician," by Ridley Prentice, should have a copy?

ANS.—Yes.

2. How much does the music analyzed in the First Grade cost?

ANS.—\$5.00, including book.

3. How soon after commencing lessons should it be used?

ANS.—As soon as possible. It all depends on the aptness of the pupil.

4. What exercises should be used with it; or would it be as well to give scales, finger exercises, etc., orally, having the pupil write them out from your dictation?

ANS.—Any good instruction book or the easiest studies can be used with it. Mr. Prentice recommends Kohler, 151; Czerny, op. 599, Book 1; Doring, op. 38, Book I, and Wieck's Exercises. By all means have pupils write out scales.

5. How long should it take the average pupil to finish the first grade; and would it take the same length of time to complete the others?

ANS.—It is hardly expected that a pupil should study the whole sixty pieces of the first grade.

QUES.—1. I am in trouble about the accents. I once thought I understood the whole matter, but recently learned that there may not only be the ordinary accent of the first beat, but various others. Indeed, my teacher tells me that in many cases it is difficult to decide just where the accents should be placed. Will you tell me just how many kinds of accents there are? What do you publish on the subject?

2. Who is Joachim Raff? Will you please give a short sketch of his life, and mention his most successful piano pieces?

3. Are the Mozart piano concertos ever played in these days?—E. L. J.

ANS.—1. This is indeed a subtle subject. It is clearly impossible for any one to formulate rules of sufficient breadth and scope to cover every point involved in accentuation. No pianist will ever play with exactly the proper accents, unless he has within himself a guiding force in his own emotional nature. He cannot learn from rules or signs just precisely *where, how and when* to make all his accents. Every pianist introduces innumerable accents involuntarily and unconsciously. No two persons can possibly accentuate the same piece in precisely the same manner throughout. No one should attempt to copy all the accentuation of another in any given piece; the result would be a soulless servility. He might as well attempt to copy another man's soul. Try it once; imitate some friend's smile, and you obtain only a smirk; imitate his weeping, and you make of yourself a clown. About nine-tenths of us are either apes or

clowns, *anyway*. We go about doing as much as possible exactly as other people do; we talk as they do; we walk as they do; we dress as they do; we think as they do, and we even try to play the piano as others do. About one man in ten thousand refuses to join the band of imitators, and dares to think and feel for himself without a blush. Of course, it is impossible not to be somewhat original—perfect imitation will forever remain unattained; but the radical difference between the graceful and awkward, the true and the false, the genius and the ordinary mortal invariably lies in the fact that the one is himself, and not ashamed of his own peculiar characteristics, and willing, indeed preferring, to remain himself, while the other is as unnatural as he can manage to be, and heartily ashamed of whatever individuality he has.

So, first of all, remember that your own taste must govern you in the large majority of the minor accents—it would not be possible to indicate them all. Your own taste must govern you in the performance of all accents, for no one can indicate the exact force to be employed in a given passage. Besides, accent is not an absolute term, but relative. The power of an accent must depend entirely upon the power of what precedes or follows. Take a composition of the quiet and dreamy character, such as the Adagio of Beethoven's Sonata, Op. 13, and none of the accents should be very heavy or forcible, because they do not fall in the midst of stormy and passionate passages. *Sf* in one place may indicate an exceedingly loud explosion, in another only a gentle pulsation; the context and the character of the whole passage can alone decide the question.

But, although so much must be left to the taste and judgment of the player, yet there are some important rules concerning the main accents that no one can afford to neglect. It may be decided very definitely *where* all the main accents should fall. Christiani, in his excellent book on "Piano-Playing," enumerates four important classes of accents: 1. Rhythmic; 2. Metrical; 3. Melodic; and 4. Harmonic. By the first he means the accents that naturally and usually fall on certain divisions of each measure, the strongest of which is, of course, on the first beat, etc. These he terms "Grammatical" Rhythmic Accents. He also mentions another species of the first class which he calls "Characteristic" Rhythmic. This accent "brings out certain characteristic points of rhythm," or makes prominent the rhythmic peculiarities of the passage. He says: "Those accents portray something positive in rhythmic characteristics, something national, historical, the omitting or altering of which would impair the character, and with it the nationality. For instance: The accents of a waltz, belonging to that undulating kind of movement peculiar to the German waltz, if omitted or altered would injure its character. The accents of a mazurka, belonging to the characteristic step, or foot-stamping peculiar to that Polish dance, if omitted or altered would weaken the character of the mazurka." "In Liszt's Hungarian rhapsodies, in Chopin's Polish Dances, in Tchaikowsky's Russian or Grieg's Scandinavian melodies, in the numerous Spanish and Italian Serenades, barcarolles, etc., there is to be found a certain positive national element, around which each composer has woven his own personality." By metrical accents the author would indicate the emphasis that properly belongs to the beginning of sections, phrases and periods—in other words, the clauses and sentences of music.

In discussing melodic accents, the following rule is given: "In all polyphonic music, each voice or theme requires an emphasis on the first or opening note, for the purpose of denoting the theme's entrance.

The principal rule for harmonic accents is given as follows: "Every harmonic dissonance should be accented, whereas melodic dissonances are to be passed over unaccented;" meaning by harmonic dissonances, such as occur in anticipations, retardations, modulating notes and organ points.

Thus we have given you the outline of a wide subject, merely touching upon the various principal classes. There are many species of the various classes which we have not space to consider here. The work above re-

ferred to treats the subject in detail, and you would do well to read it carefully. It is the most valuable book on the subject that has appeared in the English language. It is a part of the mission of THE ETUDE to call attention to all books that appear to be of value to the piano student, and you may confidently expect this course to be pursued faithfully and unselfishly. It matters not who publishes a book, we shall recommend it and give you all the information you desire concerning it, if he honestly believe it to be what you need. This journal shall continue to place the piano student's highest interest above every other, and so you may with confidence appeal to us, expecting an honest reply. So it matters not what views the publisher of THE ETUDE may have on the subject, these columns are emphatically free from bias in the recommendation of helps.

2. Joseph Joachim Raff was born at Lachen, near Zurich, May 27th, 1840. Having received a little early training in German, Latin and mathematics in the Jesuit Lyceum of Schwyz, he gave up the privileges of school life forever. He was compelled to struggle with poverty and misfortune, but he never abandoned his favorite pursuit—music. His persistence was astonishing, his will indomitable. He was a self-educated man, not being able to afford a teacher of music, and yet he succeeded so admirably as a piano-teacher and composer that he won praise from Mendelssohn, Liszt and Von Bülow. His published compositions number more than two hundred; his versatility was marvelous. He wrote much that is very commonplace, and much that ranks him with the best composers of modern times. He wrote piano-forte pieces, songs, chamber music, operas and symphonies, and, perhaps, was greatest in the higher and more difficult forms of composition. He was remarkable alike for his gifts and his weaknesses. His brilliancy was sometimes dazzling, his art sometimes consummate. He was unquestionably a great genius, but he wrote many things for the sake of a livelihood. Like poor Schubert, he spent much valuable time in writing jigs and dances, when he would have been more at home in the higher walks of art. In 1877 he was appointed director of the Frankfort Conservatory of Music, which position he held until his death.

Raff died in 1882, having won his laurels as one of the most popular composers in the world. "La Flûte," "Introduction and Allegro," Op. 87, "Ettendes Melodiques," "Impromptu Valse," Op. 94, "La Polka de la Reine," and "Cachoncha Caprice," etc., are among the most popular of his piano pieces. These have become hackneyed, while many others of equal interest and superior merit are not so well known.

3. Mozart's concertos are so different from our modern style of pianoforte compositions that their beauty is greatly obscured for many. They are not played very often, perhaps for two reasons: 1. There are not many modern pianists who can play them respectably, since they require the old-fashioned velvety finger touch, being made up principally of runs. The tendency of the modern school is to sacrifice the fingers to the wrists and arms. A pianist may play Liszt's Tannhauser March acceptably, and yet be unable to give a satisfactory rendering of a Mozart concerto. Altogether a different technique is required. 2. If they were played ever so well, the great majority of the patrons of music would consider them dull and uninteresting. They are so melodious—we want more discords in these days; they are so cheerful and bright—we want more passion and fire; they are like the sunshine, and the flowers—we want storms, and bare rocks, and billows, and howling winds. Musical taste has undergone a wonderful change since the time of Mozart. It would do us good to go back now and then, and refresh our souls in the pure, sweet melodies of the old master. Try the ones in D minor and A major; you will be delighted with them.

Music, in the best sense, does not require novelty, nay, the older it is and the more we are accustomed to it, the greater its effect.—GORTKE.

All musical people seem to be happy. It is the engrossing pursuit, almost the only innocent and unpunished passion.—SYDNEY SMITH.

EMOTION IN PIANO-PLAYING.

BY JOHANNES WOLFRAM.

No doubt you can recall many a pianistic performance that spoke absolutely no sense to you. You remember the same as an exhibition of digital and manual dexterity, and as a combination of merely agreeable sounds. Have you ever passed to look for the cause of such unsatisfactory performances? In such cases, either the composition is minus the elements of an art work, or the performer fails to grasp the emotional and intellectual contents. What we do not feel we cannot convey to other hearts, because human hearts are alike the world over. You are carried away by an artistic performance, because the artist is master both of the intellectual and emotional elements and the technical requirements. He speaks to you in tones most poetical. He gives an ideal interpretation of an ideal content.

To further your critical acumen I suggest that, in judging a performance, we ask not does he play brilliantly, because that merely refers to technique, but rather does he play poetically, because this refers to the content of the composition. A performance may be brilliant but without poetry, warmth and color, and *vice versa*. The guiding of pupils to express the emotional and intellectual content of a composition is fraught with numerous obstacles. A child experiences only childlike emotions that are not passionate. The passionate emotions of adolescence are a "terra incognita" to it. The emotional and passionate youth, full of hope and courage, little appreciates the emotions of the maturer years of manhood. An artist having arrived at ripe manhood, can only enter into the emotional experiences of a lifetime. Considering these facts, what should we teachers do? Let us give to children compositions breathing the happy atmosphere of childhood. Koehler's "Kinder-Album," Mendelssohn's "Jugendleben," Schumann's "Kinder-Album," Krug's "Lindens and Kullak's "Kindergarten" are all quite a selection. When a pupil has arrived at an age when his emotional nature is developing give him Mendelssohn's "Songs Without Words," they are veritable love songs. They suppose an emotional nature, moonlight, stars, etc. I have found that only emotional natures of great tenderness, refinement and purity learn to play Mozart satisfactorily. A pupil of mine, of some eighteen summers, with a good deal of technical skill, failed to enter the emotional content of a Mozart concerto. She played with an angularity and a phlegm at times distressing. But one day she surprised me, playing with a warmth, elasticity and intensity, the rhythm, the accents and the phlegm had played like a child, now she played like a full matured woman with passion and with warmth. What caused this metamorphosis? the unfolding of the bud of emotional life into a full blown rose of passionate hue? I rather suspect she was a victim of Cupid's darts; grief and remorse, however, or some other emotional emotion, might have caused it. The lesson we learn from this is, if you do not find your pupils destitute of feeling, and if their minds are not incapable of intellectual culture, do not despair, time and circumstances will accomplish certain things for your pupils that are outside of your present power. You cannot create emotional life, but you can guide it and discipline it. This is the true vocation of the teacher.

In study, every composition should be mastered, first, from a technical standpoint, and then from the emotional point of view. Secure a conception of the emotional fabric of the entire composition, afterward consider as far as possible, the emotional content of the different periods. Where it is impossible to divine the content, we must conceive for ourselves a content. Generally every composition contains evidence of the content. So much, the tempo, the rhythm, the accents and musical idioms furnish us the clue. An *adagio*, for instance, is generally indicative of tender, soulful and reposeful moods; the *allegro* indicative of passion and fiery emotions, etc. The rhythm determines, as you all know, usually the character of a composition. The accents are either of an emotional or intellectual nature, and therefore suggestive. The musical idioms, for instance, "con calore" (with warmth), "con dolore" (with pain), "con anima" (with animation), "con gracia" (with grace), etc., are indicative of emotional content. Really, the emotional content of a composition, the Barcarole, Op. No. 6, by Tchaikovsky, contains a theme giving the effect of the strokes of oars. The introduction to Weber's "Invitation to Dance" is a veritable colloguy, full of grace, of humor, and of emotional tints. The introduction to Beethoven's Sonata, Op. 10, is also a veritable colloguy, full of grace and of tones of vehemence. A crescendo is an elation of an emotional impulse, which receives its climax in intense feeling and then enters a depression of an emotion, much like a wave on the bosom of the ocean rising and falling, it stands for the emotional impulse. An *afforzato* marks a violent emotional crisis. An abrupt crescendo, as two short chords at the end of a series of arpeggios in the presto movement of the "Moonlight Sonata" of Beethoven, marks a crisis, a victory over passionate impulse.

To play accompaniments to good vocalists is also of great educational value. The accompanist must be "an rapport" with the vocalist, so far as the emotional expression is concerned, hence such practice exercises discipline in emotional expression. To give pupils annually the benefit of piano recitals by eminent artists is also of the greatest educational value. One more thought. To play beautifully you must feel beautifully. To illustrate: A student of mine, with a fair musical education, played from an emotional point of view very acceptably for two or three years. During the six months, however, his emotional expression was distorted by a pandemic influenza. He was for a long time unable to overcome these unsatisfactory features of his playing. By accident I learned that through imprudence this student had met with a series of distressful disappointments. As soon as their effect had passed away and the clouds were once again cleared from his mind, he played again, and again acceptably. To sum up; I contend that to become ideal pianists, we must be capable to a high degree of grasping the intellectual and emotional content of music, or, in other words, to develop to a high degree a disciplined musical nature.

IS THE STUDY OF MUSIC PROFITABLE?

Just now the above question is provoking considerable discussion. Surely, it is an exceedingly important inquiry. Does it pay; does it educate; does it develop the best faculties in man; does it make one more intellectual or refined; does it increase moral strength; does it promote human welfare? Some say yes, very emphatically, while others are very doubtful, indeed. The following extract is from the distinguished writer and musical thinker, Fr. Niecks, in *The London Musical Times*—

We hear a great deal about the refining influence of music. But to this art, and indeed to all arts, may be applied what Rousseau said of the sciences: "People always think they have described what the sciences do, when in reality they only described what the sciences ought to do." If, instead of repeating high-sounding phrases, we examine plain facts, we come to see that those who doubt and deny the noble capability claimed for music, need not be at a loss for strong arguments in support of their way of thinking. Indeed, looking at the world as it is, the reality of the art, and the way how many of them can we say that they cultivate it with profit? Must we not rather admit that an overwhelming majority waste time, money, energy and their own and other people's patience lamentably? When I spoke of profitableness, I thought of what affects the mind and heart, and through them the whole moral and intellectual man. But even if we take a lower view of music, and regard it as no more than the art of harmonic proportions, nay, if we take the lowest possible view of it, and regard it merely as a pastime that pleasantly tickles our ears and agreeably exercises our lungs, fingers, hands, etc., even then our inquiry will have a result which can not but appear to us in the highest degree unsatisfactory. To be sure, there are now-a-days a goodly—though not a relatively large—number of performers who have attained a considerable amount of executive skill, but they are, for the most part, machines rather than agents. We may divide them into two classes—one very numerous and the other much less so. Those belonging to the former are a kind of musical boxes with a limited number of tunes, apt to deteriorate by the wear and tear of time; those belonging to the latter, on the other hand, may be said to be the genuine contrivances of the art. The repertoire of pianists, the repertoire of which is limited only by the supply of the requisite perforated cardboard. But, after all, genuine music—which is something very different from the usual strumming, scraping, piping and ditting—is a powerful means of culture. It is a language that expresses things which no other language can express, at least not with the same force and subtlety; a language that solves the problem of how one soul speaks to another soul. The power of speaking and understanding this language, however, is not so much an acquirement from without as a growth from within. Unfortunately, in most cases, so-called musical accomplishments do not deserve even the name of acquisitions, being rather precarious loans than absolute purchases. Where, then, have we to lay the blame for the present unsatisfactory cultivation of music? There can be only one answer. Our teachers and our teaching are to blame, a miserable failure, because it is not musical education, or, to use the more impressive Saxon equivalent, because it is not a "drawing out" of the innate musical faculties. Ignorant or heedless of their proper function, teachers too often content themselves with doing for their pupils what the setters of barrels do for barrel organs. I said intentionally that the blame for the present unsatisfactory cultivation of music is to be laid on our teaching, not our teachers. For, although, no doubt one part of the blame rests on the teachers, another part,

perhaps the greater, rests on the pupils and the parents of the pupils. The most common and most mischievous sins of parents are these three: (1) They hand over their children for elementary lessons to incompetent teachers; (2) they are unwilling to provide them with, or neglect to insist on their submitting to, regular, continuous instruction; (3) they demand immediate results of a kind that can only be obtained by mechanical drill and precludes real education. Hence, the daily comedies or tragedies—as we may feel inclined to view them—in a teacher's life, those applications for finishing lessons by people who, after years of occupation with music, have not yet learned the elements. By earnest advice and stout opposition to parents and pupils, teachers could do no doubt lessen the existing evils; but fear of loss of custom, on the one hand, and the unreasonableness and weaknesses of parents, and the indifference, idleness and inexperience of pupils, on the other hand, warn us not to expect too much in this direction. In fact, I think only one remedy can bring about a radical change, and that remedy is the proper cultivation of music in schools, from primary schools upward.

[FOR THE ETUDE.]
HOW TO STUDY.

EUGENE THAYER, MUS. DOC.

LETTER II.

Our next question is when to study? Most certainly in youth, or the days of young manhood or womanhood. Though your success will not come until middle life or after, the conditions are all determined in early life. Never talk about studying next year, because you will then postpone it until another next year. Out of many andreds who have even written me to engage their lessons for the next year, I have never heard from one of them, and, curious to remark, neither has anybody else ever heard from them or of them, nor ever will. Do you not see that if you have not force of character to overcome present obstacles you will be equally weak and vacillating next year? Do not think that excuses, whatever their nature, are going to shield you. The world moves on and you are left behind. *The thing is not done*, and the fact stares you and everybody else in the face. You have not only been beaten, but conquered; and the worst part of it is, that you are willing to confess it. It will not help the matter one penny that your excuses are good ones, for the fact still stares you in the face that the thing is not done! Think of this and see how much comfort you can draw from it? remembering that I am not making laws but only telling you what they are.

The earliest age for one to begin I believe to be at eight; and even then, for the first few years, little should be attempted save simple melodies and equally simple techniques. The hand of a child, at least its framework, is little else than cartilage, and serious malformations of the hand may result from attempts at earlier training. As well as poor health and the limited organical growth of the hand, these phenomenal child players rarely fail to fill an early grave. The fact that now and then one survives only emphasizes the point. A collateral question is, how late can one begin study? Any time before twenty-five, though at that age comparatively little can be expected in manual dexterity. Musical theory can be studied at any age. In fact "It is never too late to mend." Vocal study should never be attempted until the change of voice is fully established.

Among smaller details it is to be mentioned that one should do his hard study in the early part of the day; that he should avoid study meals for four or five days; heavy eating. Evening study, or "burning the midnight oil" is sure, sooner or later, to work havoc with the nerves, through insomnia, partial or complete. The time of year is from the middle of September to the last week of the following June. July and August are best used for recuperation, either at mountain or seaside, as may best agree with the individual. At least, study in these months rarely adds to the general benefit of the students. Of course, for young teachers, who cannot study at any other time, these months must be taken in the summer school, which is not only a great mental and artistic stimulus, but, by change of labor, adds to the bodily health and strength.

The "when" to study is now. I wish in closing to emphasize the fact that your "next year" study is translucent moonshine, of the silliest kind, good excuses simply italicize the fact that the thing is not done, and the less you say about such stuff (pray, excuse the word—there is no other) the better. You all have your best wishes, both this year and in the years to come.

An artist who always moves in the same style and groove becomes in the end a pedant and mannerist; and nothing does him more harm than to content himself too long with a given style, simply because it is convenient. —SCHUMANN.

10.

Exercise 10 is in 2/4 time, key of D major. The treble staff features eighth and sixteenth notes with accents, while the bass staff provides a steady accompaniment of eighth notes.

11.

Exercise 11 is in 2/4 time, key of D major. The treble staff features eighth and sixteenth notes with accents, while the bass staff provides a steady accompaniment of eighth notes.

12.

Exercise 12 is in 2/4 time, key of D major. The treble staff features eighth and sixteenth notes with accents, while the bass staff provides a steady accompaniment of eighth notes.

13.

Exercise 13 is in 2/4 time, key of D major. The treble staff features eighth and sixteenth notes with accents, while the bass staff provides a steady accompaniment of eighth notes.

14.

Exercise 14 is in 2/4 time, key of D major. The treble staff features eighth and sixteenth notes with accents, while the bass staff provides a steady accompaniment of eighth notes.

15.

Exercise 15 is in 2/4 time, key of D major. The treble staff features eighth and sixteenth notes with accents, while the bass staff provides a steady accompaniment of eighth notes.

From "Time and Measure" by E.W. Krause. Just Published.

16. 17.

18. Tied Notes.

19.

20.

From "Time and Measure" by E.W. Krause. Just Published.

DOLLY'S DANCE.

No 8.

Polka time.

J. OTTO.

The musical score for "DOLLY'S DANCE" is written for piano and bass. It is in 2/4 time and the key of D major (indicated by two sharps). The tempo is "Polka time." The score is divided into four systems, each with a piano (treble) staff and a bass staff. The piano staff contains the melody, while the bass staff provides a rhythmic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings (mf, f, p, marcato). Fingerings are indicated by numbers 1-5 above notes. The bass staff includes a rhythmic pattern of eighth notes and rests, often marked with a star and a "Ta" symbol.

System 1: Piano staff starts with *mf* and a half note G4. Bass staff has a rhythmic pattern of eighth notes and rests, marked with a star and "Ta".

System 2: Piano staff starts with a half note A4. Bass staff has a rhythmic pattern of eighth notes and rests, marked with a star and "Ta".

System 3: Piano staff starts with a half note B4. Bass staff has a rhythmic pattern of eighth notes and rests, marked with a star and "Ta".

System 4: Piano staff starts with a half note C5. Bass staff has a rhythmic pattern of eighth notes and rests, marked with a star and "Ta".

First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, including triplets and slurs. The bass clef staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *f* and *>*. Fingerings are indicated by numbers 1-5. The system concludes with a double bar line.

Second system of musical notation. The treble clef staff continues the melody with various rhythmic patterns and slurs. The bass clef staff continues the accompaniment. Dynamic markings include *p* and *f*. The system concludes with a double bar line.

Third system of musical notation. The treble clef staff features more complex melodic lines with slurs and ties. The bass clef staff continues the accompaniment. Dynamic markings include *f* and *p*. The system concludes with a double bar line.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff includes a section marked *mf* (mezzo-forte). Dynamic markings include *f* and *>*. The system concludes with a double bar line.

Fifth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. The system concludes with a double bar line.

Dolly's dance.

No 1.

ELFIN DANCE.

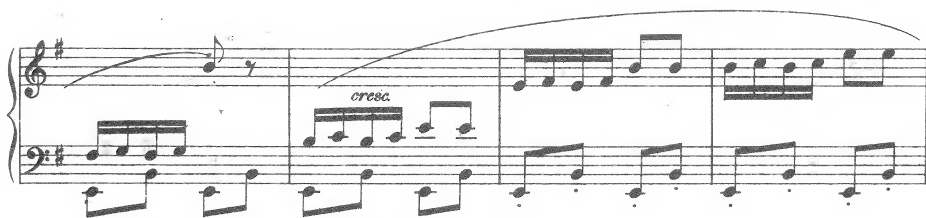
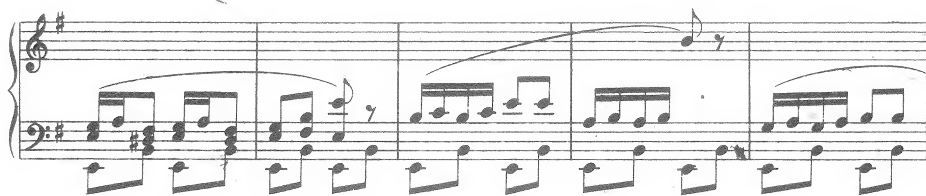
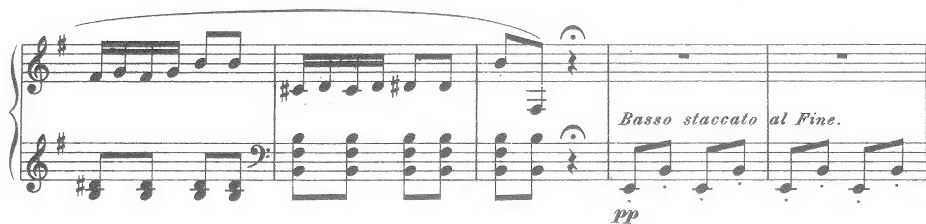
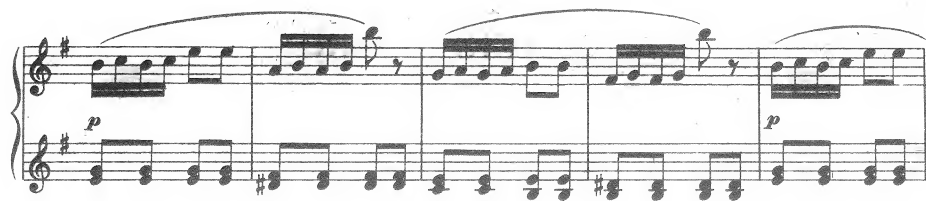
Thomas Tapper Jr.

Allegro.

The musical score is written for piano in 2/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The score is divided into five systems, each with a treble and bass staff. The first system begins with a piano (*pp*) dynamic. The second system includes a crescendo (*cresc.*) marking. The third system features a forte (*f*) dynamic. The fourth system continues the melodic and harmonic development. The fifth system concludes with a forte (*f*) dynamic and a final chord. The notation includes various musical symbols such as notes, rests, and dynamic markings.

A musical score for a piece titled "Tapper, Elfin Dance". The score is written for piano and features five systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The music is characterized by a lively, dance-like feel with frequent eighth and sixteenth notes. Dynamics include *p* (piano), *f* (forte), *ff* (fortissimo), and *pp* (pianissimo). The score includes various musical notations such as slurs, ties, and accidentals (sharps, flats, and naturals). The first system begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The second system continues with piano (*p*) dynamics. The third system features a piano (*p*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth system starts with a fortissimo (*ff*) dynamic, followed by a pianissimo (*pp*) dynamic, and then a piano (*p*) dynamic.

Tapper, Elfin Dance

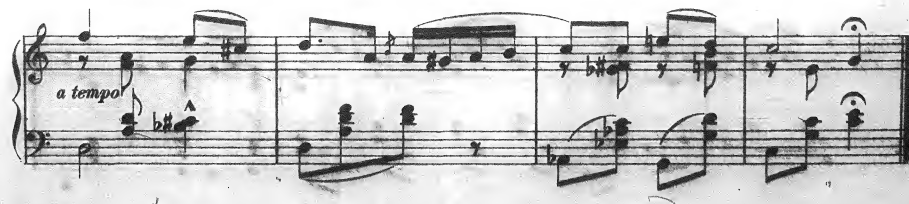
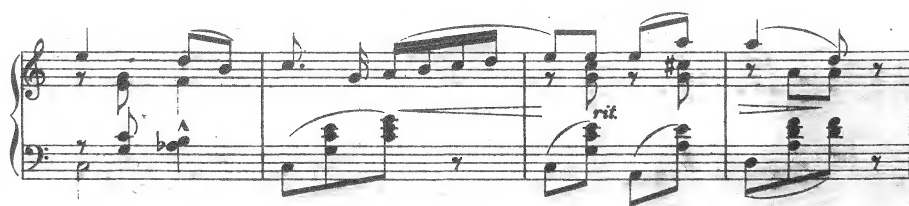
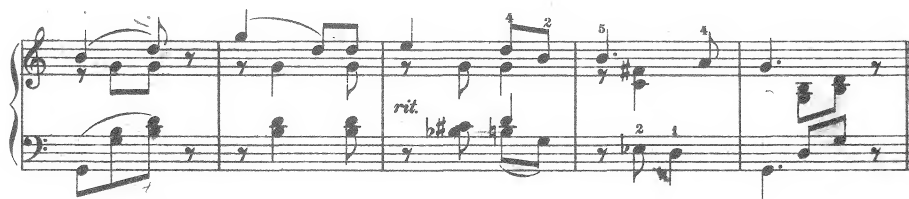
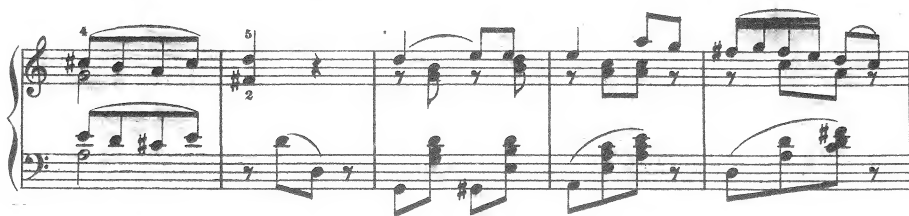


MUSTERBILDER.
(IDEAL PICTURES)
No 1. Gewissheit. (Certainty.)

HELEN A. CLARKE.

Allegretto.

The musical score is written for piano and voice. It consists of four systems of music. The first system is marked 'Allegretto.' and includes dynamics 'p' and 'rit.'. The second system is marked 'a tempo'. The score includes various musical notations such as notes, rests, and fingerings. The piano part is in the left hand and the vocal part is in the right hand. The key signature has one sharp (F#) and the time signature is 2/4.



No. 3. Unruhe. (Unrest.)

HELEN A. CLARKE.

Presto.

The musical score is written for piano and consists of five systems. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Presto.'.

- System 1:** Starts with a piano (p) and 'legg' (leggiero) marking. The right hand features a series of eighth-note chords with fingerings 1, 2, 3, 4, 5. The left hand plays a steady eighth-note accompaniment.
- System 2:** Includes a 'cresc.' (crescendo) marking. The right hand continues with eighth-note chords, and the left hand has some rests.
- System 3:** Features more complex right-hand figures with slurs and ties, and the left hand continues its accompaniment.
- System 4:** Includes a 'pp' (pianissimo) marking. The right hand has a series of chords, and the left hand has a brief melodic line.
- System 5:** The final system, ending with a double bar line. The right hand has a final chord, and the left hand concludes with a few notes.

POLONAISE.

Revised and Fingered by KARL KLAUSER.

F. CHOPIN, Op. 40, N^o 1.

Allegro con brio.

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro con brio'. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *f* and *ff*. Pedal markings ('Ped.') and asterisks (*) are used to indicate specific performance techniques. The score concludes with a double bar line and a repeat sign.

ff > 3 * *Ped.* * *Ped.* * *Ped.* *

Seconda Volta.

energico.

ff * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

fff * *Ped.* * *Ped.* * *Ped.* *

cresc * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *p* *sf*

First system of musical notation, measures 1-4. Treble and bass staves with complex chords and arpeggios. Fingerings 1, 2, 3, 4 are indicated. Pedal points are marked with "Ped." and asterisks.

Second system of musical notation, measures 5-8. Includes dynamic markings "sf", "ritenuto.", "cresc.", and "a tempo.". Pedal points are marked with "Ped." and asterisks.

Third system of musical notation, measures 9-12. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with "Ped." and asterisks.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with "Ped." and asterisks.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex chords and arpeggios. Pedal points are marked with "Ped." and asterisks. Measure numbers 172 and 173 are visible at the bottom left.

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *f*. Pedal markings: *Ped.* with asterisks. Trills are marked with a '3'.

Second system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *ff*. Pedal markings: *Ped.* with asterisks. Trills are marked with a '3'.

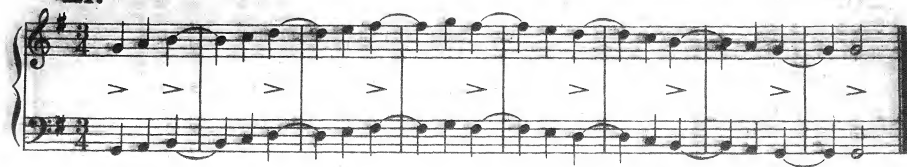
Third system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *f*. Pedal markings: *Ped.* with asterisks. Trills are marked with a '3'.

Fourth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *f*. Pedal markings: *Ped.* with asterisks. Trills are marked with a '3'.

Fifth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *f*. Pedal markings: *Ped.* with asterisks. Trills are marked with a '3'.

Sixth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *ff*. Pedal markings: *Ped.* with asterisks. Trills are marked with a '3'. The page number 272 is visible at the bottom left.

21. Syncopated Notes.



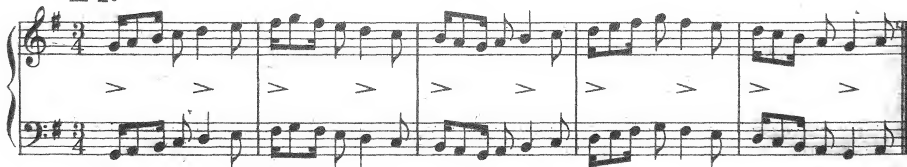
22.



23.



24.



25.



From "Time and Measure" by E.W. Krause. Just Published

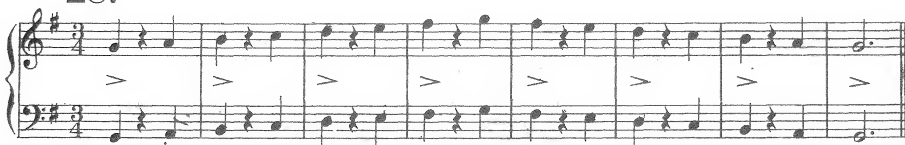
26. Studies with Rests.



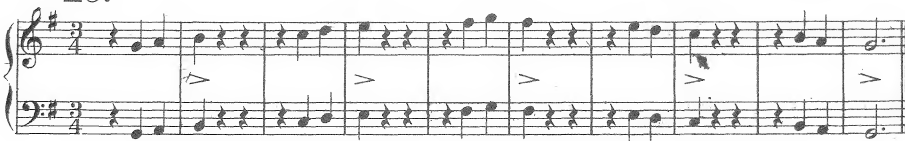
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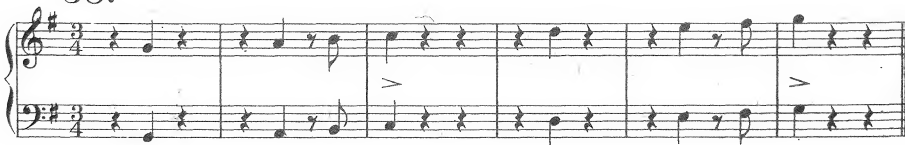
28.



29.



30.



31.



From "Time and Measure" by E.W. Krause. Just Published.

EDITORIAL NOTES.

Teachers can never afford to discontinue special preparation for their special tasks. Each lesson deserves thoughtful consideration. Each pupil requires special attention. Each year should witness growth in the teacher's conceptions, methods and aims.

Much more is required of professional men in these days than formerly. The doctor must read at least one first-class medical journal, or he soon falls far behind the age. Everything is being investigated according to scientific methods, facts are being collected, authenticated and recorded, hypotheses are being tested, theories being established, and progress being made in real knowledge every day. The lawyer who never reads his numerous law journals may at once surrender his position at the bar, and step out of the profession. His collegiate training may have been of the highest character, his familiarity with books extensive, his natural ability unsurpassed. But important decisions are being rendered daily, new questions are arising constantly, new issues are perpetually being brought to the front, and being effectually disposed of, and the wide-awake law journal is the only means of obtaining the necessary information. Without it, the poor attorney finds himself out of the current of modern legal thought.

The musician is even more helpless than either the doctor or the lawyer. Music-teaching is scarcely yet a profession in the strict sense. Very little classified knowledge of musical pedagogics has even the most intelligent teacher acquired. Until recently the whole subject has been in confusion. Its condition is very little better than chaotic yet. The subject is just now exciting the interest of the world. The very best teachers have just discovered that their "methods," formerly adhered to with so much stubbornness, are perfectly contradictory to those of equally successful teachers, and the most vital questions are being discussed, and some of them are being settled. The teaching methods of the present day are different altogether from the methods of a few years ago. New changes are likely to occur constantly for some time to come, and the teacher who holds on to the "old fashioned ways" will surely reap the bitter reward of his negligence.

Sometimes we hear a teacher say: "I like *The Etude* very much indeed; it is a fine journal, and deserves success. But, really, I have not the time to read a music journal." A prominent teacher of music in a large western city was heard to say that he had finished the study of music long ago, and that there was nothing new to be acquired, as far as mere knowledge of piano music was concerned. This may sound strange, but it is an actual fact, and attested by intelligent and trustworthy persons. The truth was, of course, that he did not realize the value of the thousand "new" things that he might have added to his store of information, and, therefore, he did not keep up with the world's progress. The music journal is indispensable to the music teacher who aspires to know how the musical world is going, what are the important channels of current thought, what methods are being abandoned, and how they are being replaced. A large number of the greatest artists in the world read just such journals every month, and make practical use of their contents. Be not only a subscriber, but also a thoughtful, careful reader.

It is curious how absurdly some intelligent people will talk when they begin on musical subjects. Men who are so well informed about a hundred other branches of Art and Science that they are really considered high authority on all subjects of polite literature; men who have been liberally educated, and trained in many schools, often exhibit the most deplorable ignorance concerning all musical subjects. A prominent citizen in an eastern city, who ranks high in literary, social and business circles, a man of great wealth and refinement, and whose parlor contained an elegant piano, once asked the writer if there was any truth in a report that had come to his ear to the effect that "the German style of piano-playing was about to be introduced into this country."

The daughter of a distinguished Southern banker, who had just returned from Europe, said that she did wish our American piano-students could just see some of the excellent editions of the classics they have published in Germany. "I found," she continued, "that the Americans did not know how to finger the Beethoven sonatas, for instance, and I made an arrangement with a firm in Vienna, by which I could order an edition fingered by Von Bülow." In this young lady's own city, within ten minutes' walk of her own door, she could have found the very same edition of Beethoven long before she went to Europe.

But the *San Francisco Chronicle* reaches the climax. Here we have the startling announcement that the German Technique has been introduced in San Francisco. It is in order now for somebody to make the discovery that there are quite a number of men and women in this country, and making their permanent home, who were actually born in Germany. Yes, it is a fact; several German families have actually emigrated to America, and some of them have brought their "technique" along with them.

Here is an extract from the article in the *Chronicle*:—"In this city the German system has only just been introduced, but it has so captured the hearts and minds of those musically inclined as to become a rage among them, and in hundreds of saloons where peace and quiet formerly reigned the monotonous sounds of 'five-finger exercises,' of German scales, runs and arpeggios, has driven the numerous members of the household to the verge of distraction. The system has been taken up by hundreds of players who were formerly considered expert musicians, but who found they were losing prestige by refusing to adopt the German technique. There is considerable variety in the method of teaching, but the same result is sought in each case—the perfection of the touch. Instead of slurring over the keys, they are tapped or struck by the fingers with such a nicety of touch as to give every note its proper volume and its full value of time. In long runs of sixteenth notes in trills and grace notes the nimbleness of the fingers must be depended upon to secure perfect execution. The style of playing which has hitherto prevailed in this country has given little distinction to legato or staccato passages. Then, too, the imperfect control of the fingers has led to the practice—formerly general even among those who were considered good musicians—of dwelling on notes preceding rests or marks denoting intervals of silence. Thus, although the player might have a perfect conception of the requirements of the composition, he would find himself stumbling through difficult passages and giving improper expression to the simplest thoughts of the composer."

The following from the *Public Ledger* (Philadelphia), of Friday, October 26th, will prove interesting to American composers:—

"Canada, in great things and small, from the fisheries to peach baskets, has tried the coercive policy, and always with the same result—dire failure. Now the Copyright Association of the Dominion, the membership of which is made up of authors, publishers, printers, and paper and book makers, has presented a draft of a copyright bill, which it proposes shall be made law, and which provides, among other things, to refuse copyright in Canada to United States authors, until such time as the United States Government enters into an international copyright treaty with Great Britain and Canada."

The United States Government should have done that long ago, in the interest of American authors, and in justice to those of England and Canada, and Congress has made some notable attempts to do it, but the Government is not likely to be inspired to increased activity in the premises by the Canadian Copyright Association's resolution to deny copyright to American citizens in order to force the Government to do it. We have heard no little of "the great American principle of protection" during the past six months. The question has been thoroughly analyzed, and our statesmen have come to the conclusion that without protection we cannot prosper. "But," they say, "protection must not go too far. Our infant industries demand our most zealous watchcare; we must nurse them and shield them, and they will perish of neglect. Our poor, hard worked, penniless manufacturer must not be turned out in his babyhood to starve. But our author and book writer, whose productions are so extravagantly rewarded, our millionaire musical composer, whose every measure is a bar of gold—of course they need no sort of protection. Let them do battle for themselves; they are old enough. Let them pay their own expenses; they are rich enough. Let them generously turn their attention to the develop-

ment of some of our infant industries; we have had glory enough in literature and art, let us seek a place now among the established manufacturing countries."

[FOR THE ETUDE.]
SOME HINTS FOR TEACHERS.

BY C. A. WHEELER.

Will you please add my views on the requirements of a music teacher to those of Mr. E. B. Ayres:—

- 1st. Be at all times gentlemanly or ladylike in manners.
- 2d. Be enthusiastic and improve the interest as well as the progress of every pupil. Frequent reviews are instructive.
- 3d. Find out the likes and dislikes of each pupil, and give consideration to the matter, that each case may be justly dealt with; persevere until some trifles gives you a clew as to what is necessary to do; and then do unto the pupil as you would expect others to do unto you.
- 4th. Speak encouragingly of your pupils when you are in the company of other parties; every word you say gets back to the pupil's ear, and nothing discourages him more than to hear that you said he was hard to teach, or in other ways was not doing well, or that you did not like him as well as you do Mr. — or Miss —.
- Trifling presents keep the good will of many a pupil.
- 5th. If people think your price for lessons too dear, let them get a cheaper teacher, but, if you reduce the price at all, do so with every pupil. Be not too anxious about the matter, and the result will always be favorable.
- 6th. Try to be a good reader, so that even a child can understand what you read. Read short sentences and ask the pupil's opinion as to the meaning of the words.
- 7th. Speak correctly; avoid any slang; be not too free in jokes, neither be too serious; it is the excess of either that must be avoided.
- 8th. Know enough of punctuation to write a comma, semicolon or colon in places where they seem needed, instead of always marking a period after everything you write; also, the use of the dash, interrogation point, etc. To mark a comma too much and then expect intelligent pupils to read the matter as it ought to be, is ridiculous.
- 9th. Play fairly well on the kind of instrument that you profess to teach, and have new charms to the pupil if he hears it well played. Hold a pupil on a piece until you think it safe for him to learn it.
- 10th. Do not over-anxious to leave out this thing or that thing simply because your pupil frets a little about it. Wait until your permission is asked to omit something; if you give permission, give permission to be asked, the pupil generally decides to learn the part as it is, without omitting anything.
- 11th. Explain thoroughly whatever matter you present, point out that which you would have done, and if the pupil does not understand give examples, then explain again. If, after practice, the next lesson or so, the pupil does differently than you expected, make sure to see if it is not a confirmed habit peculiar to the pupil that is doing the mischief. At any rate, do not have a pupil begin a thing and then scold him, only to find out that you have not told him anything about what you expected of him.
- 12th. Read about music, musical people, instruments, acoustics, etc.; also, be well informed on all the newspaper topics of the day.
- 13th. Dress moderately well, never to excess. Do not think that because everybody knows you, you can associate with them at all times; know your place, do your duty and be independent; do not make too much of the wealthy pupils; they pay no more than others for what they get.
- 14th. Rarely call upon any pupil except for some particular purpose. Never linger after you have given a lesson. Never urge a young lady to take music lessons of you; but be such a teacher, such a gentleman, such a scholar, such a useful and worthy man, that students cannot keep out of your classes.

SQUARE VERSUS UPRIGHT PIANOS.

EDITOR OF THE ETUDE:—

I would be glad to see a general expression from our teachers on the subject of the upright versus the square piano. I object to the upright because of its usually clumsy touch; its sharp-like tone, and its nearness to the ear of the player; its greater difficulty in tuning, and the liability of damage to the action. Its convenience is acknowledged, but its appearance is questionable. I find that by accustoming myself to speak of the fingers as the thumb, index, middle, ring and little, during a lesson, the confusion that seems unavoidable in the use of two ways of fingering is thereby avoided.

F. ALBERT BROWN.

SCIENTIFIC INVESTIGATION APPLIED TO THE ANATOMICAL DETAILS INVOLVED IN PIANO PLAYING.

In last month's issue of THE ETUDE (October) there appeared, in the column of "Practical Letters to Teachers," a letter from a pianist, signed G. W. J. (page 156), in which he thanked Mr. W. S. B. Mathews for his advice, "to abandon his old system of practice and adopt Mason's Technics and the Technicon." After a few months' experience with this combination, he says: "I wish, in particular, to acknowledge my indebtedness to the Technicon, for without it I do not believe I could have accomplished anything,

pianists, as to the excellent practical results obtained, both with their pupils and themselves, by means of my scientific hand gymnasium the "Technicon," an apparatus founded upon much investigation into, and experiment upon, the physiological side of piano playing.

In these investigations into the complicated anatomical details brought into action by the piano player, I was not surprised that such inadequate results were obtained by key-board exercise; in that such exercise does not sufficiently reach some important anatomical details, while an undue development is produced upon other parts, which consequently become obtrusive, and consequently augment the causes of

muscles is now becoming recognized by many teachers, and especially by those who have studied the physiological reasons therefor (*vide* October number of ETUDE, page 157). I will now take the three exercises alluded to, and by means of the accompanying diagrams endeavor to explain their use, with a view of giving those unacquainted with the practical side of my invention some insight into the same. The first exercise brings into specific action the three muscles which raise the hand bodily at the wrist. These muscles are attached to the bones of the middle hand and pass up the middle arm on its upper side, as shown by the three upper dotted lines in Diagram 1. The manner in which these muscles are brought into action by means of the Technicon is shown by Diagram 2, in which the arm is allowed to rest upon the cushion B, and the lever extremity at A rests upon the hand, as shown. The degree of pressure upon the muscles is regulated by a weight C, which slides upon the lever, and can be adjusted to any position thereon. It will be readily seen that the arm being stationary, and the hand made to move from the wrist in an upward and downward movement, the three upper

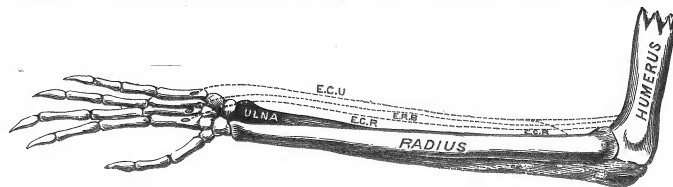


DIAGRAM 1.

owing to the helpless condition of my hands before using it. My confidence in this invention, and my interest in the theories on which it is founded are unlimited. I believe I could write a whole volume in its praise. I thought my trouble was caused by stiff muscles and joints; the Technicon has proved this to be a mistake, and taught me a great many technical secrets, one of which is the ability to use one muscle or set of muscles while all the others are kept at rest and under control. The inability to do this was the obstruction to my progress. This is but one of many advantages I have gained through the Technicon."

This anonymous contribution of testimony in regard to the merits of my invention I propose to take as a basis for the following short explanation of a few of its salient points, with a view of demonstrating how such important results are attained. And here I would call attention to the fact, that what Schumann so

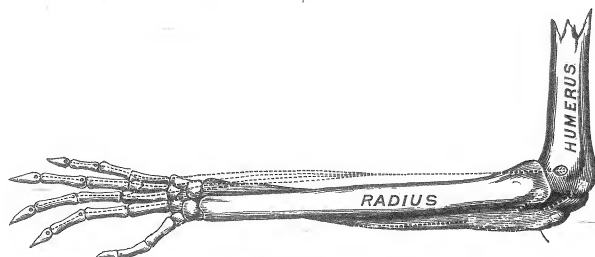


DIAGRAM 2.

"the inability to use one muscle, or set of muscles, while all others are kept at rest and under control," as mentioned above.

Such results as those attained by G. W. J. are of double importance, in that they not only counteract the one-sidedness upon the hands' mechanism caused by key-board practice, but they include additional results to those which are obtainable by key-board exercise; so that the ultimate or maximum capability of a pianistic hand cannot be reached by means of the key-board only, in that there remains in the anatomical details portions that are capable of further development. This is what scientific investigation shows to be the case; and it is practically demonstrated, to an eminent degree, by the small and inadequate results obtained, (as compared with the large expenditure of time involved) upon key-board technical exercise. Let any piano player undertake to practice the three exercises with lever on right-hand side of the Technicon, prescribed for the extensor muscles in the "Technicon Instruction Book" (say for fifteen minutes a day for a week), and the results will be most marked. Each of these three exercises brings into action, in a specific manner, the extensor or raising muscles, both of wrist and fingers, while their counter muscles (or striking muscles) are doing no work whatever; thus the necessary counteraction in the hands' mechanism is developed, causing better control of balance and equipoise in its powers of manipulation. The necessity of this attention to the specific development of the raising

or raising muscles of the hand (which have to overcome the weight of the hand) are brought into contractive action in overcoming the pressure brought to bear by the lever. The motion produced should be slow, especially as regards the downward movement, which then becomes due to a controlled relaxation of the muscles in question, a desideratum of vital importance to the

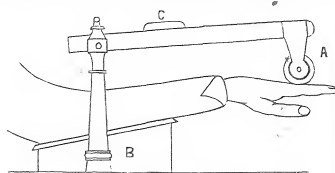


DIAGRAM 3.

earnestly sought for, viz.: The elimination of physical obstructions to his piano playing, which his lack of scientific knowledge caused him to permanently injure his hand in his endeavors to accomplish (hence his disappointment and consequent oft-quoted maxim); this great desideratum has now been accomplished by means of a better acquaintance with the physiological side of the subject, and the application of correct and scientific principles thereto. This I feel justified in asserting from the practical results which have been obtained, by eminent pianists and their pupils both in Europe and America, by means of my scientific method of hand-training, and in regard to which the readers of THE ETUDE have had placed before them, for some time past, the testimony of eminent

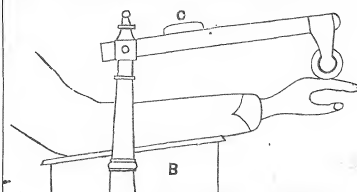


DIAGRAM 4.

piano player. The muscles thus brought into specific action are the muscles which raise the hand in octave playing, and upon the strength of which depends the control of delicacy of touch in octave work.

By concentration of the mental energies upon this individual muscular action while under such specific treatment, a conscious control results therefrom, and upon this important feature the Technicon is based. We do not require passive motion, but active motion, with the brain behind it to direct it.

The second exercise is intended to bring into

action the extensor or raising muscles of the fingers (the middle hand being now kept still). These muscles are shown by Diagram 3. They are situated on upper side of fingers, and also pass through the wrist and along upper side of middle arm, where they join into one, as shown. They are brought into specific action by means of the Technicon as shown by Diagram 4. The arm is allowed to rest on cushion and the middle hand kept at rest (i. e., from the wrist to the knuckles); the fingers are then allowed to move up and down from the knuckles, thereby bringing their raising muscles into contractive action in overcoming the pressure brought to bear upon them by the lever and weight. This system of muscles has very important functions to perform in their relation to piano playing; but the keyboard, unluckily, does not, and cannot reach them in a specific manner, as the action of striking the keys continually and specifically develops their counter-muscles on opposite side of fingers, which by nature are the strongest. To subdue and control the action of these stronger muscles, the Technicon exercise now under consideration is specially devised, and when thus strengthened, the important functions of the raising muscles can be brought to bear in holding a controlling influence over their antagonistic (or striking) muscles, and herein is involved the control of delicacy of tone production by the fingers.

It will be plainly seen by Diagrams 1 and 3 that two distinct systems of muscles are separately brought into action, thereby giving a discriminating control over them.

The third exercise involves the powers of relaxing the wrist muscles, while the upper or extensor muscles of the fingers are in contraction. This is done by holding the lever as still as possible on the back of fingers, and with arms slightly raised off of cushion, move the wrist up and down, taking care that the lever moves as little as possible.

This exercise will be found somewhat difficult at first; but with a little practice and mental concentration upon the wrist movement, first difficulties will soon vanish, and it will be found that this exercise is of double value, as it gives not only a loose wrist, but also produces elasticity in the finger muscles, which passing through the wrist are affected by its movement.

The special treatment of the wrist is a prominent feature in the Technicon, as also the separate treatment of the fourth and fifth fingers. I have given the above explanation of three Technicon exercises as samples of the manner in which it analyzes or "portions out" the different details of the hand's anatomy, and many musicians have testified that the principal requirements for skillful technique at the piano have been taken into consideration and brought to a practical basis in my scientific hand gymnasium.

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THE ETUDE believes that a comparison of the methods thus practically arrived at would throw light upon the art of piano teaching, as it has to be carried on under American conditions.

The readers of THE ETUDE are asked to prepare, at the earliest convenience, answers to the following questions, intended to cover the ground above described. Should any important detail suggest itself, not covered in the questions, we would be greatly obliged if they would also embody it in the report, to be used in the ETUDE in tabular form, or in detail, according to the editorial judgment of the interest of the readers:

1. Into how many stages are you in the habit of dividing the entire course of study, from the beginning to the most advanced?

2. Can you state the leading motive of each division? That is, can you assign some particular part of the entire art of piano playing, as particularly appropriate to each division?

3. Upon which do you most rely, Exercises, Studies, or Pieces, for effecting the modifications of the pupil's playing according to the new demands of each grade?

4. If upon the two former mainly, what part of the work, if any, are you in the habit of accomplishing by means of pieces?

5. Can you name fifteen or twenty pieces which you would regard as indispensable to properly performing the work of each grade?

6. Which of these would you use mainly as amusements or recreations? and which more nearly in the manner of studies?

7. If not too much trouble, we would be obliged if you would give a graded list of the studies which you are in the habit of using?

8. What system of technics do you employ?

Please answer the questions fully, as you would wish to read in the answers of other experienced teachers. In this way the answers, when published, will be helpful to all.

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CHAPTER XI.

EXPRESSION. THE INTERPRETATION OF THE SHADINGS INDICATED.

156. What is expression?

"By expression is understood that mode of interpreting, by which the musician moves those who listen."

Besides that particular sentiment of expression that every individual possesses, and which modifies the effect in pieces of music; there is a general and prescribed expression which consists in rendering exactly the author's thought, that he has indicated by means of certain signs, the value of which must be known.*†

Expression comprises the shadings and the different movements.

157. What are the shadings?

"The shadings are the various ways of modifying the power or the nature of sounds."‡

They are obtained by means of sonority and accentuation.

158. What is sonority?

By sonority is understood (as applied to the piano) the quantity and quality of sound obtained by the player.

159. By what proceedings is a good sonority obtained?

"Purity, fullness, the vocal character of sound, if it may be so expressed, depend upon three fundamental principles:—

1. Keeping the forearm in a state of absolute flexibility.

2. Striking the notes with the fingers placed close to the ivory.

3. Putting the keys down completely.§

The modifications in the power of the sounds, give place to three different combinations:—

1. Contrasts: the sudden passage from *f* to *p*, or from *p* to *f*.

2. Progressions: the progressive increase or decrease of the sounds.

3. Ordinary shadings: the same intensity of sound maintained a longer or shorter time.

160. What is accentuation?

Accentuation in music corresponds to pronunciation and accent in language. It is the prominence given to certain notes in a phrase relatively to the others, whatever be the general shading given to this phrase.

Accentuation rests, it is seen, in the proportion of sound, and not in its absolute intensity.

Accentuation leads to different manners of striking the key—

1. The connected stroke or touch.

2. The short stroke.

3. The sustained touch.

161. What is the connected touch?

The connected stroke consists in passing from one note to the next, without breaking the continuity—gliding, so to say, on the keyboard.


162. What is the short touch?

In the short stroke there is a rebound after striking, so that the note is detached more or less quickly. The ordinary short stroke is indicated by an elongated point, the very light stroke by a round point. The word *staccato* applies equally well to both. In all short

strokes the action of the wrist or forearm is employed (see Nos. 90 and 93).

163. What is the sustained touch?

The sustained touch consists in making the hand heavy, so that the note be neither connected nor detached, but carried by a simultaneous movement of the hand and forearm, the latter in a perfectly flexible state.

This touch is excellent for obtaining a full and singing tone. It is indicated by points over which is a slur  or in the case of a single note by this sign —

Accentuation is indicated by means of acknowledged signs, which are thus explained:—

A note above which this sign > is placed is to be accented. If the sign is placed in a vertical position ^, the accent is stronger; but the intensity of sound ought always to be proportioned to the general shading of the passage in which this accent is found.

When two notes are united by a slur, the first note is accented, the sound diminished in the second, and even deprived of a part of its value, so that it produces the same effect as *e* mute at the end of a word.

Example:—



Even when the second note is of superior value, it is necessary often to observe this interpretation, especially the accent on the first note.

Example:—



Unless the composers indicate the contrary.

Example:—*



When several equal notes are grouped together and bear above them a rhythmic slur, it is often well to accent the first note, in order the better to fix the form of the rhythmic design.†

Example:—



Played

164. What is the movement?

The movement regulates the different degrees of slowness or speed, and gives to the piece its appropriate character. The tendency to play too quickly is so general among pupils, that it may be of use to cite, on this subject, the opinion of a well-known master:—

"It may be regarded as a proof of power to display great dexterity of fingers," says Thalberg;‡ "but in my opinion playing too quickly is one of the greatest faults. A simple fugue in three or four parts played correctly and in style, in a moderate movement, exacts and proves greater latent power than the execution of the most brilliant, rapid and complicated piano piece. It is much more difficult than one thinks, not to hurry, not to play too quickly."

* Beethoven (la Molinara).

† This accentuation is obtained on the piano by the action of the wrist or forearm on the first note of the group; the other notes are played by the action of the fingers alone.

‡ Preface to *L'Art du chant appliqué au Piano*, by S. Thalberg.

165. How are the shadings and movements indicated in a piano piece?

By means of prescribed signs and Italian terms (see table in Appendix).

CHAPTER XII.

EXPRESSION—THE CREATION OF SHADINGS NOT INDICATED.

166. If a pupil is called upon, either for practice or by necessity, to himself create the shadings and accentuation of a piece, on what rules may he depend?

There can hardly be any question of rules in this matter. Expression is something which appeals to the pupil's mind and intelligence. Written advice is not sufficient to develop feeling which comes from the soul, to enable one to acquire all the subtleties of touch: the personal direction of a master is really necessary; his criticisms, and often his example serve to throw much light upon the subject.

To be able to accent and shade correctly, we should know how to resolve a piece into its phrases, so as to know their relative importance (This operation corresponds to logical analysis). Then, again, we should know how to resolve a phrase into its elements, to recognize the relative importance of the different sounds of which it is composed (grammatical analysis). It is also well to be familiar with the laws of taste and tradition, which sometimes recommend one shading and sometimes condemn another.

Expression must not be the effect of chance, nor depend entirely upon the inspiration of the moment. An artist who trusts to his impressions of the moment, might be sublime one day and ridiculous the next, according to the mood he is in; on the other hand, he who reasons out his shadings, who chooses them, and gives life to them through his inner feelings, will always produce the right effect.

167. How can a piece be resolved into its parts, so as to be analyzed?

Musical language like literary language is composed of periods, periods of phrases, phrases of members, members of groups or rhythmic designs.

The most common period, the most natural and most used, is that which comprises eight measures: this can be divided into two phrases of four measures each.*

Usually the first of the two phrases that compose a period, presents an incomplete idea to the ear, and produces a feeling of suspense. It requires the second phrase, as a complement, to finish it and give the feeling of repose. This musical period may be compared to a literary phrase, of which the first member should be followed by a comma, or semicolon, and the second by a period.†

* The musical phrase of four measures, which is called the full phrase, is the classical phrase, just as the Alexandrine verse of twelve syllables is the classical verse. The two members of the phrase, containing two measures each, corresponds to the hemistiches of which the Alexandrine is composed. The pause that separates them is the repose, the cadence which exists between the two members of the phrase. There are also phrases of three, five and six measures, etc., etc., just as there are verses of five, six, seven and eight syllables. The composer is always at liberty to divide his phrases to please himself. The nature of the composition serves as guide, as the subject serves as guide to the poet.

† A phrase can commence on any part of the measure. In the study of passages with reference to shading (See Chap. I, No. 16), it is not necessary every time to repeat the last notes of a preceding phrase with the first note of that one being practiced.

* A. Savard, *Principes de la Musique*.

† Moscheles, *Méthode de Méthodes*.

‡ F. Le Couppey, *Méthode de Piano*.

§ F. Le Couppey, *Preface de l'Ecole du Mécanisme*.

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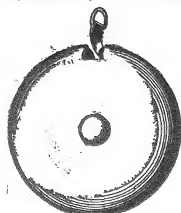
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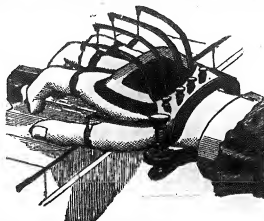
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